THE AWARD-WINNING

DW BULLETIN

THE MONTHLY NEWS 'ZINE

NUMBER 26 SEPTEMBER 1985

In the 1960s the average length of a DOCTOR WHO season was forty-two episodes. In 1986 it was...

f-f-f-fourteen

CANCELLATION UPDATE
by J. Jeremy Bentham

THE BELL OF DOOM, SOUNDING FOR DOCTOR WHO SINCE LATE FEBRUARY, TOLLED A LITTLE LOUDER RECENTLY AS CONFIRMATION OF SEASON TWENTY-THREE'S LENGTH WAS FINALLY REVEALED.

The bare fact of a fourteen week series, the shortest in the show's history, is mute testament not only to the depths the show has sunk in the Corporation's eyes, but also to the chains of evasion and deception which have trailed in the wake of the "Miraculous Escape" BBC Press Release issued in March (#20). Then it was jubilantly announced DOCTOR WHO would be a *"strong item in the mix"* and would follow *"the old tradition and have 25 minute programmes"*. And with a smugness bordering on 'The Titanic' designer's promise of unsinkability, the public face of the BBC's Press Office proudly boasted, *"that with a 25 minute length we can run the series for a greater number of weeks"*. Even Bill Cotton, the one man on the BBC's infamous 6th floor known to be pro-DOCTOR WHO, was prepared to ask for patience while *"...we get the Doctor back onto familiar rails"*, adding as a suffix, *"I am confident that DOCTOR WHO has a great future on BBC-1"*.

LIES, DAMN LIES AND STATISTICS

On June 8th 'The Sun' newspaper, not normally known for reporting the absolute truth, published a report, gleaned from inside sources at the BBC, that the next season of DOCTOR WHO would only comprise 14 episodes—half the length of Tom Baker's last series and only a third the average number of episodes enjoyed each season by William Hartnell and Patrick Troughton.

"Rubbish", scorned the speakers of peace unto nations. "Do the great unwashed of the general public really believe high priests of the Corporation would lower themselves to confiding their broadcasting plans to oafs as wretched as 'Sun' journalists ?" So ran the gist of another Press Release hastily issued to stave off a further tidal wave of "hysteria" from the fans. And it worked. The Duty Office phones remained quiet, the mail bags stayed at low volume, and even 'The Sun' abandoned its interest in the story, preferring the blue tits of the '85 English summer to the bum steers of disgruntled BBC employees...

Only two people outside TV Centre's sixth floor appreciated

(Cont'd Page 6, Col'1...)

PanoptiCon 6 Special

STOP PRESS—Death of Who (Page 12)

EDITORIAL

SEP'85 ISSUE 26

Firstly, a very big THANKYOU to everyone who voted for DWB in the 1984 DWAS fanzine poll. It was very rewarding and the award itself (a Sharaz Jek figurine to represent 1984's Season Poll winner) was very appropriate ! To quote last year's winner:"I look forward to winning it again next year" (Shada#18), that's if I'm not churning out mindless garbage for Marvel by then !

Talking of polls, following my plea for more of you to vote in DWB's own 'Series Survey', only a further 125 more were forthcoming. I would like to thank everyone who took the trouble and care to vote but for those who didn't, I'm afraid it must be said—people who have idly sat back leaving others to voice their protest at the series' demise (never mind answering polls as complacency is seldom reserved to specific areas), can hardly complain if the series does finish after Season 22. Think about it... As for the results, they are still being added up and will appear in full next issue (honest !).

Because of recent events concerning the show's future (what future, you may ask), it has been decided to drop the Target Special and instead incorporate it as a pullout in the 'Winter Special'. It was felt that any important news surrounding the show's future, which might surface next issue, would appear 'swamped' by the bias towards a specialist issue and lose some of its impact. All readers who have already ordered next issue will receive the difference in cost as a voucher redeemable against a future issue.

Last issue I forgot to credit J. Jeremy Bentham for his invaluable help and also the title to Phil's stunning artwork which should have read—HE SITS LIKE A SPIDER AT THE HEART OF THIS PLANET, USING THE MONEY HE EXTORTS FROM US TO REBUILD HIS DISGUSTING CREATURES OF HATE...DALEKS !—sorry guys . And Stephen Walker would like to point out that Ridley Scott was originally appointed to design, and not direct, AN UNEARTHLY CHILD, in his CMS feature . (You will have realised by now, unless you read Arabic or Hebrew, that when made-up the logo appears on the back cover of the CMS booklet—an unfortunate blunder for which I am totally responsible—sorry folks !).

Finally, I should warn any jokers that if they wish to phone 5 Whitegate Gdns , their call will be monitored by the police . I value my privacy and won't hesitate to press maximum charges for anyone caught !

Sorry to finish on such a downbeat note but it had to be said—GARY.

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SLAGGING OFF THE SLAGGER OFF-ERS BY STEVE PUGSLEY

SOUND OFF

When I saw DWB was introducing a series of articles inviting contributors to "slag off" any aspect of DOCTOR WHO they chose, I was delighted for this would give me a marvellous oppurtunity to "slag off" that aspect of DOCTOR WHO that I despise and detest the most: the "Slagger Off-ers" !

With such a long history and the diversity of story-styles the show has encompassed since 1963, it is inevitable that different fans will have their own favourite episodes and that they will wish to praise these in fan-articles so that others can share their appreciation of them. In the article, they will wish to show how their favourite stories are on a higher level to the rest. Unfortunately, rather than set their favourite on a pinnacle by praising 'it', too many writers prefer to establish the difference in level by down-crying other stories. An example of this process is an EARTHSHOCK / RESURRECTION fan who decides to write a fanzine article or letter about them. However, rather than taking this oppurtunity to praise Eric Saward's stories for their tension, non-stop action and adult violence, he attempts to establish their superiority by comparing them with WARRIORS' GATE and KINDA, describing these as slow, boring, incomprehensible and meaningless. Predictably, next issue an outraged Gallagher / Bailey fan writes in. Does he defend his favourite stories by describing the skill and subtlety of their multi-layered appeal ? No, he prefers to defend them by attacking the calibre of the first writer's brain cells and by describing Saward stories as mindless junk with contrived plots and cardboard characters. I am left reading in amazement, wondering if I am in a minority of one in that I love all four stories and the variety of narrative-styles they represent.

Fan writers act similarly to the example given above when writing above their favourite era of the programme. Hence, in an article purporting to praise JN-T, the writer will spend most of his time "slagging off" the Williams years; a Williams fan will "slag off" the Hinchcliffe era; a Hinchcliffe fan will "slag off" Barry Letts; etc; etc.

My style of writing articles is based on the fact that I am a member of the 'DOCTOR WHO Appreciation Society', not the 'DOCTOR WHO Decimation Society', and that I take this nomenclature seriously. Hence, when I write a review, for instance, I do my best to share my appreciation of that story with the reader. That is not to say I ignore its faults in the review, but on the few occasions I am asked to write about a story for which I can find nothing good to say, I always decline the commission. I recently completed a fanzine review of Season 22 in which I made some unkind remarks concerning TIMELASH. However, I criticized it, not by comparing it with other stories, but by explaining exactly what I didn't like about it and why. This I balanced with praise about those aspects of the story I did like. I enjoyed the vast majority of Season 22; had I not done so I would not have written the article.

But WHY do some so-called fans write nothing but "slag off" articles ? The answer is that these are the easiest type to write. Writing constructively about anything is an acquired skill, therefore those 'fans' who aim to make a name for themselves but find themselves inarticulate and self-conscious when it comes to writing good, well-reasoned prose, follow the easiest course. They adopt the writing style of the gutter, "slagging off" anything and everything, especially once they learn this earns them a certain notoriety.

I am well aware that such writing can make enjoyable and invigorating reading and that if my preferred style was adopted universally, fanzines could become insipid and dry . What I am urging urgently, however, is restraint, for I fear for the very future of fandom, as I shall explain...

Recently, spurred on by the cancellation crisis, the "slagger off-ers" have reached new depths of depravity in their writings. In their desperate search for a scapegoat, hysterical fans have missed the real villains of the piece—the semi-anonymous B B C Executives who shelter in their 6th floor offices behind their meaningless and mis-leading press-statements. They have instead chosen as their targets the more visible and recognisable members of the current cast and production team. Hardly a day goes by without a fanzine article or letter blaming all the show's woes and stating all its troubles would be solved if only the BBC sacked JN-T/Eric Saward/Colin Baker / Anthony Ainley / the directors / the writers / the chap who makes the tea / etc. The present cast and production team have been exceptionally generous to the fans. In the past they've frequently attended conventions where they have answered questions, provided items for auction or raffles, and spent hours signing autographs. They have also been generous in providing fanzine-editors with news, interviews and set-visits.

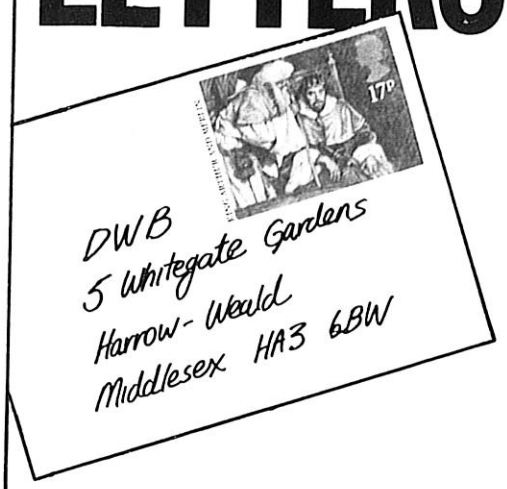
This generosity is now beginning to dry up, and it is OUR fault !

How much abuse do we expect the cast and team to take and yet still provide us with their time ? How can we expect them to when, at the Birmingham convention a few years previously, any mention of JN-T's name was met with hissing from the audience ? If fans do not want to listen to him, they should leave the room beforehand, not pointedly pick up and read a copy of 'The S*N' as one very rude individual (and ex-fanzine editor) did at 'DWASocial 5', causing great offence to JN-T and Colin Baker. Other members of the cast and team have been deeply hurt and offended by items they have read in fanzines recently. Is it any wonder that fanzine editors are finding it harder to obtain interviews, that several former companions will now only attend American conventions , that the present era of the show was so under-represented at 'PanoptiCon VI' ?

The opinions I have expressed in the latter part of this article are based not on speculation, but FACT. As the DWAS Deputy Convention Organiser I am experiencing first hand how the work of the "slagger off-ers" is fustrating the work of the Convention Department in providing a full service to its members. The current cast and production team are deliberately adopting a low profile towards British fans in the hope that the wave of vilification will eventually pass. One of them replied, quite justifiably, to my query about their attendance at future conventions: *"Why should I give up my free time to be insulted ?"* We have almost succeeded in totally alienating the current personnel and this is already having a ripple effect and extending to previous cast and crew members. Soon we shall have lost the co-operation of the lot.

The work of the "slagger off-ers" is rebounding on us all. As fans we must act now to reverse this trend in fan writing if we are to stop sowing the seeds of our own destruction.

LETTERS



NICK SETCHFIELD, Cardiff, SOUTH WALES

The Summer Special was certainly a very impressive and readable publication. Praise in particular must go to Phil Bevan, whose centrespread poster, steeped in gothic atmosphere and mood, was nothing short of stunning. The Williams and Harper interviews proved entertaining, even if I couldn't agree with the former's opinion that the presence of Davison undermined a given threat. Personally, that sounded like blatant hypocrisy—simply compare Davison realising the presence of the Cybermen in the depths of the 'Earthshock' freighter, with Baker clowningly offering jelly babies to Daleks, to see how groundless that complaint is. These are isolated examples, granted, but to my mind Davison bought an air of conviction to the programme that has been sadly lacking during Colin Baker's tenure.

Glen McCoy's hope that TIMELASH wasn't "just another typical DOCTOR WHO with yet another typical DOCTOR WHO storyline" was distinctly amusing, given that the only people who do defend that awful story do so on the grounds that it is so typical of DOCTOR WHO ! I wonder what Glen McCoy sees in it otherwise...

The bumper selection of letters, of course, made for some excellent reading, and I'd like to reply in particular to one correspondent: I'm in complete agreement with Tim Franklin when he criticises the current Doctor / companion relationship. I think that it's the worst one ever. Neither character has any depth, soul, sincerity or agreeable qualities (unlike some, I don't think a glorious top-half exactly gives a companion's character depth). Peri simply walks in, whines, makes an unfunny sarcastic comment at the Doctor, stutters at the monsters, and that's it ! Simply compare that with sincere, vulnerable, personable, vivacious character that Lis Sladen created back in 1974. Colin Baker complements this perfectly, of course—he's a very witty, charming and amusing man in 'real Life', but I'm sick and tired of his incessant hamming and overacting, which makes his characterization of the Doctor so unbearable and artificial. As a result of all these factors, I feel no empathy with the current leads, and as such I don't really care less what happens to them in any given situation. This, in turn, is fast lessening my enjoyment of the current series. You've only got to look at, say, Troughton/Watling, Pertwee / Manning, Baker / Sladen(Jameson), or Davison / Fielding to see how boringly tedious, unconvincing and synthetic the current character interaction is.

DAVID GUEST, Southwick, WEST SUSSEX

'Continuity Cracking Up' was a well thought out assessment. I agree with Stephen Glancy that 'subtle' references are good for the fan, but why isn't there someone to advise on continuity ? Apart from the obvious clangers in soaps (different actors playing the same role without explanation) they seldom blunder into glaring errors. One small one that's always bugged me is the word 'Tardis'—Susan claimed to have thought up the name in AN UNEARTHLY CHILD, but most of the universe seems to know what it is now (even the Time Lords recognised the police-box in DEADLY ASSASSIN), And how quickly 'Dimension In Space' became 'Dimensions In Space'.

I was impressed by the two interviews and although I've never cared for Mr. William's era, reading the interview and seeing him at 'PanoptiCon' suggests a lot of the faults in the stories may not have been all his work and that he was very dedicated to the series. Talking of which, it was very pleasing to see people at 'Panopti Con' who were genuinely interested in DOCTOR WHO. I could have listened to the three Cyber-guests for ages—they haven't done that many stories but they practically knew the history of the Cybermen and were even able to comment on future developments !

Thank you for the lovely colour shot of Roger Delgado on the back of the magazine by the way. A tribute to the man I still consider to be the one and only Master.

Few people seem to comment on Target books in DWB these days. Judging most of Terrance Dicks' efforts—including his disappointing novelisation of one of my all-time favourites, MIND OF EVIL—that's no surprise, but may I be allowed to heap praise on 'The Myth Makers', which has to be one of the most welcome additions to the collection yet. I must share Donald Cotton's wonderful sense of humour as I loved it. It didn't become farcical, but just affectionately sent up both the 'WHO and Greek legends. It was also intriguing (Homer as narrator), clever, amusing and well-written. After seeing—and I confess rather enjoying—THE GUNFIGHTERS recently, I look forward to Mr. Cotton's adaption of that.

It's interesting to note that DWB manages to contain about 75% more than JNT's recent con of a book !

GILLIAN GREEN, St.Peters Road, CROYDON

Congratulations on the Special. What can I say ? It was excellent and the choice of colour photos inspired—especially the Roger Delgado back cover.

The main point of this letter, however, is to actually praise the DWAS ! After attending 'PanoptiCon' in Brighton, I feel (strongly enough to commit to paper) that at last they have managed to put together something that approached being smoothly run and well organised. I speak as one of the ten people who, having had their booking positively confirmed for the convention hotel, arrived in Brighton only to find that we had been moved into an overflow hotel due to double-booking of extra guests. Typical of DWAS, you might say ? Well, perhaps, but untypically all the exec' members were concerned and helpful and made sure we were not placed at too much inconvenience.

The usual DWAS delays were far less frequent and the new rota system for autographs worked a lot better than the old. The guest-list was superb—varied, interesting, and containing 3 Doctors !

To all those disillusioned with DWAS who didn't attend, you missed out on something well worth seeing and if the mood and organisation of 'PanoptiCon IV' is indicative of the way DWAS events are progressing in the future—get registered for the next one!

NEIL PALMER, NO ! NOT THE MIND PROBE

Visually, the Special was impressive but perhaps a little lightweight and superficially written. The 'Sun' was a comparison that springs instantly to mind that inserts a picture every few pages. What next ? Bingo ?

KEITH TOPPING, Walker, NEWCASTLE UPON TYNE

Congratulations on DWB#24/25. Whilst not being, in terms of contents at least, the best you've yet produced, it certainly looks good. The colour photos and general layout were superb.

The 'Sound-Off' column was used simply for Nicholas Setchfield to write an (admittedly well-written) piece of utter slander against anyone and everything as the whim took him.* Just what's the connection between JN-T, America, The Monthly and 'Star Trek' ? Nick doesn't like them all, that's what ! Honestly, I know nostalgia seems to be 'in' at the moment, but some of his comments were ludicrous.

*Yes Keith. Exactly what the column was intended for in the first place ! **

SHEILA A. LORAINE, Ryde, ISLE OF WIGHT

I feel Nick Setchfield made a lot of sense in what he said as I am one of the despised 'nostalgia buffs' who prefers the quality offerings of yesteryear. Not that I don't like Colin Baker's Doctor—I do—but before the production team had access to so much cleverdick technology, they had to rely much more on plot and character which is so important to keep the general viewing public interested. No-one I know these days bothers to watch the programme, finding it boring and uninteresting and with far too many references to things that have happened in the past—mind you, might help if they got that right once in a while !

KEITH WEST, Wormley, HERTS

While I don't necessarily agree with all the points made by Nick Setchfield, it's evident that the article is very well put together, well-written and thought-out and obviously does come straight from the heart. Overall, I'm not sure I would want to pass judgment further on it, despite numerous re-readings, other than to say that it's a very brave and constructive piece and I will personally continue to muse on it.

Your question in the Editorial concerning readers taking an active part in the 'zine. If by that you mean the filling-in of polls, writing letters and so on, then the answer has to be YES, WITHOUT DOUBT. For no other reason than surely it keeps bringing in new talent—I'd say your own letter column is living testimony to that !

STEVE LYTH, Whitby, NORTH YORKSHIRE

Relating to your question of whether or not you should expect readers to take part in polls, etc., of the fanzine they have bought and read, the answer is a simple yes. After all your very hard work, a few minutes of a reader's time bears no comparison, so my message to all who don't get their a*s*s into gear—DO !

PHIL MATTHEWS, Whitstable, KENT

Doubtless there will be a considerable backlash to Nicholas Setchfield's 'Sound Off' piece. I don't believe that the serried ranks of fandom will take such an attack lying down. We can expect, I imagine, a flow of glib cynicism in the same vein as that which accompanied S.Clemetson's letter (page 8, col'1). Before I deal with Mr. Setchfield's piece, I shall digress briefly to express my total disgust at the reply given to this letter. There are many DWAS members who watch from afar the workings of their Society (and it is our society, not the Exec's or the fanzine editors') largely cut off from the big groups of fans whose 'considered opinion' we read so often in Society publications. By answering as it did, DWB has proved Mr. Clemetson right: getting an answer from the luminaries of fandom is virtually impossible—clearly DWB is little more than a bastion of the cliques that now run DWAS. Furthermore, I find it utterly irresponsible of the DWB editor to blandly refuse to answer a letter from an ordinary fan. It does not say much for the credibility of the magazine.

But on to business. I have nothing but

praise for Mr. Setchfield's bold article. I think that he is quite right: Fandom takes itself too seriously and with little justification. Only one fan group achieves anything, that being 'CMS', who really ought to be running DWAS as far as I'm concerned. The "Exec'", meanwhile, are the main perpetrators of what Mr. Setchfield calls "ego massage". Fandom is about the programme, not about the fans: and the expansion of DWAS into the present bureaucratic edifice. Like Mr. Setchfield, I find the endless in-jokes in 'CT' and elsewhere very, very boring, and likewise the endless sniping at the programme by people who clearly have little better to do than criticise. Criticism is valid, of course, but it does not and cannot exist purely for its own sake. In DWAS these days, it is an intellectual crutch for the small-minded bores who infest the Society, from the Exec' downwards, who I imagine are incapable of being at all positive. Take TIMELASH, for instance, a story crippled from the start by ill-informed fan prejudice. I know from personal experience that many non-fans enjoyed TIMELASH immensely—without the subjective and perverse ideas of the fans, this story might have been received better.

And what about the cancellation crisis? What did the DWAS Exec' do to save the programme to which we are all supposedly devoted? Nothing. Nothing at all. The conclusion of the crisis was the result of independant decisions made within the BBC and no one can say that the bold and ruthless Exec' saved our programme. Frankly, the Exec' couldn't run a bottle party in a brewery. And now we have the prospect of a new Co-ordinator, who doubtless will be chosen by a secure little group of cronies sitting round a table. The 3,000+ members —all of whom have an equal stake in the DWAS—will have no choice about who runs the Society. Only with the advent of democracy will DWAS lose its immensely damaging cliques.

DWAS is valuable and important, and despite my abhorrence of its faults, I will remain a member. But the sole representative of DOCTOR WHO Fandom is negative and inward-looking, and if it continues to be so two things will happen; it will lose members, and it will lose the programme it purports to 'Appreciate'.

PS: I hope you have the courage to publish this. Most wouldn't.

SIMON CUNNINGTON, Hammersmith, LONDON

Your reply to S. Clemetson's 'cry for help' letter in #24/25 was snide in the extreme, and so I suspect that his remarks about elitism must have touched a nerve, otherwise why bother to print it? To encourage other shy people to write in? If that was the case, why did you put the boot in?

Attacking easy targets is far from clever and reflects only upon the critic.

RICHARD STAINTON, Acocks Green, BIRMINGHAM

I agree with S. Clemetson. Having observed the same things at the 'Fan-Aid' con'. In the past year I have seen, through only a few fanzines and conventions, that the majority of DWAS "names" are smug, self indulgent and disgustingly arrogant idiots who resist change. The beliefs of these 'fans' go against the spirit and ideas of the programmes. I suppose they would like DOCTOR WHO scripts to be like those awfully boring and pretentious pieces of fiction in fanzines. These fanzine writers are drab nonentities whose longing for fame causes them to raise themselves to pathetic little positions within the elites of DWAS.

* FIGHT THE CORPORATION! *

LAURENCE PIPER, Hertford, HERTS

Stirring stuff! The reply you gave to Leo Telling's letter in DWB#24/25 shows just the sort of uncompromising spirit that made me a regular reader in the early days of the magazine. You have constantly refused to bow to BBC censorship and for that I admire you. I'm glad you're preparing a case against the Corporation as they are an absolute disgrace.

MARK MERRINGTON, Brancepeth Village, DURHAM

I am in total agreement with you over the BBC Enterprises situation—Chris Crouch's letter in the latest 'Tardis' is a disgrace.

* DOCTOR WHO "STILL BIG" IN AMERICA *

MARGARET & MICHAEL SEBASTION, Illinois, U.S.A.

"Who on way out in America?" You can't be serious. I don't know your sources but I question the thought that DOCTOR WHO is on the way out and that Colin Baker has received a "luke warm" reception.

My son and I see the show on 'WTTW' in Chicago, a long time DOCTOR WHO station. I've lost count of the reruns of the Tom Baker episodes, 14 Pertwee episodes have been shown twice and all the Davison episodes have also been shown twice. In ten months we have visited 4 conventions and seen two Colin Baker episodes and each time the episodes were given a rousing reception and all the fans I have talked to are eager to see more.

RICHARD MILLER, New Jersey, U.S.A.

Rubbish! DOCTOR WHO isn't on the downturn in America. I know, it's never been more popular! The station I view it on, 'The New Jersey Network', has just announced that in September 1985 it will begin showing a package of classic Hartnell and Troughton stories to be followed, in the spring of '86, with the 22nd Season with Colin Baker as the Doctor. Hardly evidence of a down-turn in interest. In fact, 'New Jersey Network' gets its largest cash donations to help finance itself while the Doctor is being shown!

* * * * *

* LEAVE AINLEY ALONE! *

V. A. VERSE, Pennsylvania, U.S.A.

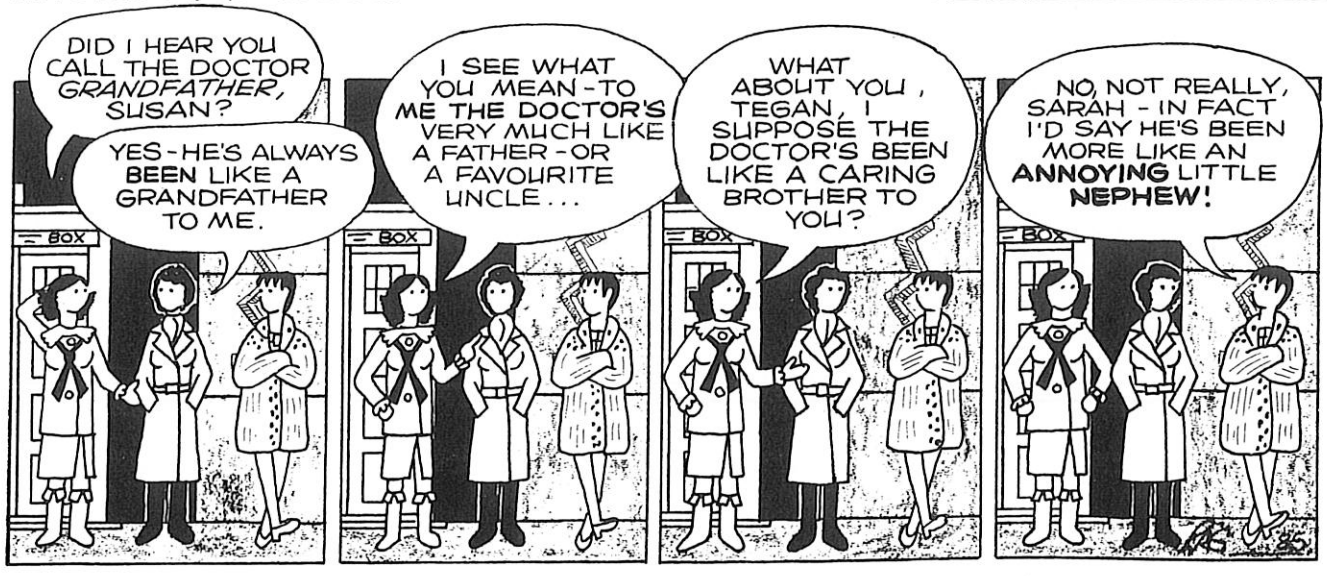
I'd like to comment on DWB's uncalled for and rather unprofessional attacks of late on Anthony Ainley and his portrayal of The Master. Let me call to mind the Cinderella Pantomime article (#19) and the MARK OF THE RANI review (#20). While the comments included were the writers' opinions, to which they are quite entitled, it is unfortunately evident that these particular reviews were chosen because DWB has an editorial bias against Mr. Ainley* (among other people). Take, for example, the barbs found in the DWB Readers Poll and following review (i.e., "Should The Master be laid to rest permanently? Definitely",) or the 'potshot' contained in the 'Doctor in Distress' article (#21) that was supposedly a news-feature.

Thankfully, for Ainley/Master fans, your own polls contradict your views. The issue 12/13 poll rated The Master as the second favourite villain and in the Readers Poll 75½ of those responding voiced opposition to your "laid to rest" idea. Take heed and listen to your readers!

DWB has great potential and fills a void in the DOCTOR WHO publication line-up, spanning the gap between professional and fan-produced magazines. It's a shame to see this magazine reduced to such editorializing. News is news and should be kept as such. Consider your readers intelligent enough to form their own opinions on the stories and the actors—just provide them with the complete, unbiased facts with which to do so.

Mr. Ainley is a fine, versatile actor, who has played an integral part in increasing the popularity of DOCTOR WHO. All heroes need a worthy adversary, and the present Master is just that. Even when plagued by weak storylines, he still manages to shine forth in all his evil glory against the overwhelming goodness of the Doctor. Mr. Ainley has provided The Master with this ability. With the exuberance, power, and credibility he lends to the role, it is difficult to imagine anybody else ever taking his place.

**The reviews you mention were commissioned and uninfluenced in content whatsoever and were the opinions of their authors. As for the Readers Poll, this clearly stated the Master as a character and not Ainley the actor, and with regard to The Master being the second most popular villain, have you forgotten the performances of the late Roger Delgado? Indeed, in the results of this year's poll elsewhere this issue the voters were asked, if voting The Master as best villain, to distinguish between Delgado and Ainley, and I think you'll find the result answers everything. And who says the programme's "increased in popularity"?*


DID I HEAR YOU CALL THE DOCTOR GRANDFATHER, SUSAN?
YES - HE'S ALWAYS BEEN LIKE A GRANDFATHER TO ME.
I SEE WHAT YOU MEAN - TO ME THE DOCTOR'S VERY MUCH LIKE A FATHER - OR A FAVOURITE UNCLE...
WHAT ABOUT YOU, TEGAN, I SUPPOSE THE DOCTOR'S BEEN LIKE A CARING BROTHER TO YOU?
NO, NOT REALLY, SARAH - IN FACT I'D SAY HE'S BEEN MORE LIKE AN ANNOYING LITTLE NEPHEW!
BOX
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BOX

* SUPPORTERS OF ANTONY HOWE *

RICHARD FITZGERALD, LIVERPOOL 17

Many, many thanks to Antony Howe for demolishing the "Let's keep JN-T and Saward" argument, in DWB#23. He sliced through all the rubbish built up in the past few months by certain members of British Fandom and gave the home-truths about the present situation. For example, what the hell is the point in JN-T and Saward staying on for Season 23? To provide a "new direction"? But if they fail the show will be cancelled for good and no-one else will be given the chance to handle the reins of power. But if they are successful, what then? Assuming a new production team were to handle Season 24 (and God forbid JN-T staying for yet another "one more year"), surely they would be obliged to follow the successful "new direction" set by their predecessors, otherwise the 18 month rest to "get things right" would be a complete waste of time and the appointment of a new production team thus entirely superfluous.

So I ask again. What is the point in keeping JN-T? (More pertinent perhaps is to ask why he hasn't done the decent thing and resigned?). I feel it's probably for the same reason Michael Grade didn't appoint someone like Vere Lorrimer to wind-up the series—I'm sure he feels JN-T will make such a mess of what is turning out to be a severely curtailed Season 23, that such machiavellian tactics would be unnecessary. The question has to be asked; WHY does a man who states; *"DOCTOR WHO is not doing well...it's appeal is not what it was. It's not getting new generations of children"*, not sack the man responsible for the series for the past five years?? A case of the dog that didn't bark, I think!

And if you still think the sun shines from JN-T's Hawaiin shirt, let me remind you of some of his quotes: JN-T on ratings; *"It got up to a marvellous, mindblowing 9 million"*. Not exactly, John. It started with a "marvellous, mindblowing...". The next episode saw a slump of 2 million to around 7 million, and in the week before 'The A-Team' started. Now, what can we make of that? JN-T on 'The A-Team';*"ITV failed by putting 'The A - Team' against DOCTOR WHO and soon took it off"*. Well, this one's a scream. 'The A-Team' regularly pulled in twice as many viewers and I only wish JN-T could produce a "failure" like that. As for taking it off, rubbish! ITV started screening 'The A-Team' in September and ran all 26 of the episodes continuously (finishing early March). JN-T on rumours; *"There is no truth in the rumour that the show will be reduced to 20 episodes"*. Quite true, John—it's going to be reduced to 14! And now onto some golden oldies: JN-T on length of stay; *"I think 3 years is more than enough"*. Oh, but if you think that's funny, read his interview way back in 'Starburst#27' right at the start of his seemingly interminable tenure—JN-T on Matthew Waterhouse; *"I think he's quite a find—he's going to be great"*. What did I tell you! JN-T on K9; *"...there are no plans for him to leave the programme this season at all"*. Quite. JN-T on length of stay; *"I'd very much like to stay on for at least another year"*. Spoken in 1980.

Now, I'm sure JN-T is a wonderful person to know, is kind-hearted and generous and treats children and animals nicely, etc., BUT HE IS AN INCOMPETENT DOCTOR WHO PRODUCER, and the same thing can be said of Saward. There is an endless list of adequate replacements for both posts, including Robert Muller, Robert Fuest, Graeme Harper, David Maloney...as Producer, and Philip Martin, Chris Boucher, Brian Clemens and Alan Moore...as Script Editor. Easy, isn't it?

All in all it was a superb article and Howe should be admired for having the courage of his convictions in resigning as President of the Australasian fan club.

SHELDON COLLINS, Ilford, ESSEX

I can honestly say I don't think I've read such intelligence about whether JN-T should go or stay. British Fandom must be in a very bad way if it takes a foreigner to see more sense than most of DWAS put together. All JN-T lovers I suggest you read that article through a few times and you will soon realize that Antony Howe is talking very sensibly and truthfully.

After a good first season, and an excellent second, JN-T decided to stay for a third, and then fourth season. He should have left then, and he knows it, but no, he wanted a fifth season to equal Barry Letts' reign and, because of this greediness, the only television programme I adore is suspended for 18 months because of falling ratings. The suspension didn't, and still doesn't, worry me knowing that JN-T will still be in charge in 1986 (heaven help us). The public don't want to watch JN-T and Saward's pathetic monsters and crappy scripts anymore. Unfortunately, JN-T is too narrow-minded and egotistical to see it himself. Before the suspension the news that JN-T had more silly ideas to bring back great villains of the past really disappointed me; Sil, The Master, The Mara, The Ice Warriors, The Celestial Toymaker, The Autons... Knowing his record of producing, the chances are they would again be mere shadows of their earlier stories.

In my opinion, and many others', 6 years is 3 too many when your name is John Nathan-Turner and you've got no talents whatsoever, and you can't even write a book properly. Even Barry Letts' final (5th) season was poor compared to his previous 4 years, and he was a genius producer!

ODDS 'N' SODS

KATHLEEN TOTH, Ohio, U.S.A.

I have read several comments to the effect that the Americans are not giving Colin Baker a chance. All of this is very surprising since Colin's shows have been withheld from release here until at least '87 and therefore have not been seen by 99% of that supposedly massive audience (9-10m) that British fans seem to spend so much of their time roasting. Of course some people have seen TWIN DILEMMA and Season 22, or portions of it, at conventions and club screenings. The response to the shows varies and I do not mind saying I found them very disappointing and would not expect that they will be terribly popular here when they are released. Certainly, there has been no rejection here of the sort voiced from Australia. He has been cordially received at the now fairly large number of conventions he has attended, but how much excitement can you expect to generate for someone whose shows are not being shown? Hard-core fans are undoubtably more excited by the prospect of broadcasts of the Hartnell and Troughton programmes...

MARK LEONARD, Illinois, U.S.A.

It's fair to say everyone I know is as disappointed as many worldwide over the quality of Season 22. Again, the problem is not Colin Baker, but the quality of the scripts.

* * * * * * * * *

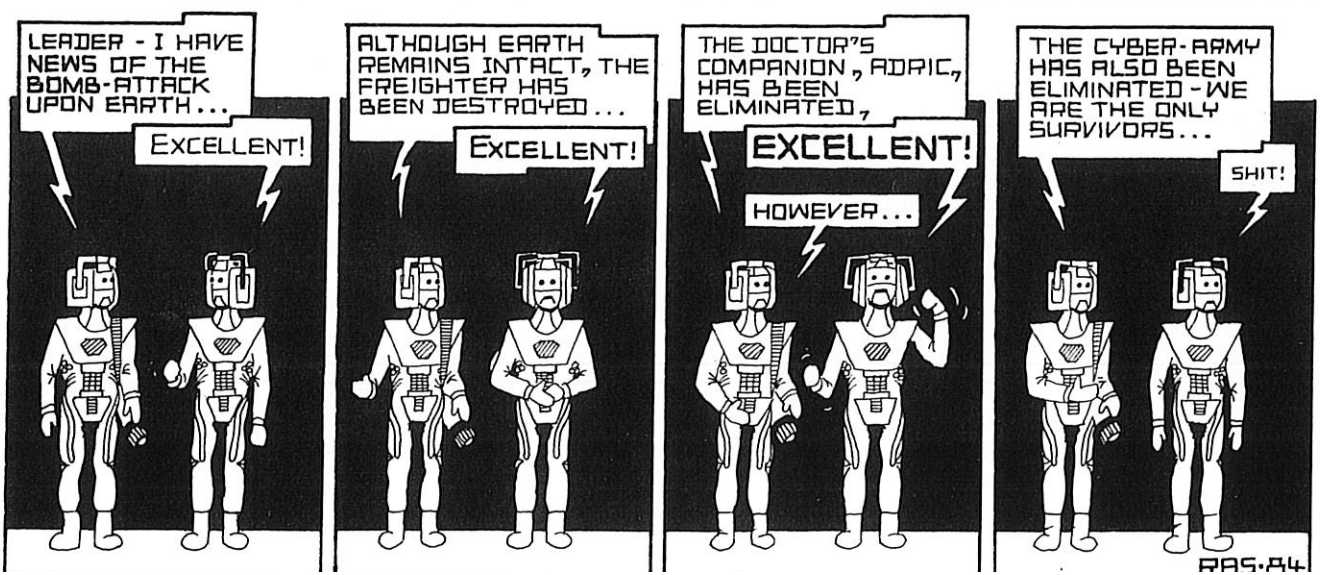
NEIL HUTCHINGS, Maidstone, KENT

Re. Editorial, #24/25; I'm not laying down the law. I don't care what other people think. You may say that it isn't important but just a bit of fun, and I would have agreed if it wasn't for that schoolmasterly editorial in #24/25 (how can one issue be two?). Gary seems almost bitter that he should have to produce his own fanzine on his own. Isn't actually buying the thing enough? Not everyone has time to bugger about with such trivialities.

The full colour photos were wonderful, but I'm fed up with the elitism of these actors, or at least their bloody union. Why don't they all go and get ordinary jobs if they think they're in the hardest line of work? Get off the pedestal if you don't want everyone looking at you.

GRAHAM CLULEY, Camberley, SURREY

I've always thought it interesting that most stories tagged 'All-time Classic' don't exist in full (EVIL', TOMB', WEB' etc.). Seeing THE DAEMONS recently it just didn't live up to expectations. Therefore would I be sad to see the above not living up to their notoriety if recovered? Have older fans been guilty of unconsciously 'hyping' up these stories, as they only have their memories, with a seasoning of nostalgia and not an acetate copy?


LEADER - I HAVE NEWS OF THE BOMB-ATTACK UPON EARTH...
EXCELLENT!
ALTHOUGH EARTH REMAINS INTACT, THE FREIGHTER HAS BEEN DESTROYED...
EXCELLENT!
THE DOCTOR'S COMPANION, ADRIC, HAS BEEN ELIMINATED,
EXCELLENT!
HOWEVER...
THE CYBER-ARMY HAS ALSO BEEN ELIMINATED - WE ARE THE ONLY SURVIVORS...
SHIT!
RAS.84

F-F-F-FOURTEEN (CONT'D...)

the truth of 'The Sun's' findings; John Nathan-Turner, the show's Producer, and the man responsible for commissioning story treatments for 1986, Eric Saward (Script-Editor).

Some weeks before 'The Sun's' investigation Jonathan Powell, the BBC's Head of Drama, summoned John Nathan-Turner to his office to brief him on the slots he would be allocated for the 1986 season. They amounted to just 14 episodes.

By such a number the Corporation would fulfil all the promises made in its hastily written "Miraculous Escape" Press Release; Season 23 would see a return to 25 minute episodes, it would be back on familiar rails as part of the autumn package, and there would be a greater number of episodes than Season 22 had offered.

It is understood John Nathan-Turner protested the decision vigourously, but was told the matter was settled and, furthermore, on Michael Grade's insistence, should remain confidential for the time being — precisely to avert worries of further "hysteria". As of mid-August even Colin Baker had not been officially told his wish to become the longest-running Doctor would fall drastically short of schedule in 1986.

And so the lie was fostered that affairs were still in the melting-pot and would be for some considerable time. 'The Sun's' revelation was dismissed and at ensuing fan conventions John Nathan-Turner was unwilling and unable to offer much more than promises of a rosy future which included a revamped title sequence and a 23rd Season that would definitely not be just 20 weeks in length, as fan campaigner Ian Levine had mooted in a speech at April's DWAS Social 5—a speech subsequently labelled as an inciting Hitler rally by wary members of the DWAS Exec'.

ENTERPRISES' COCK-UP

Only as June gave way to July did the truth emerge, and even then not through any conscience-searching confession by the BBC. Rather, it was a total cock-up on the BBC Enterprises front (an organisation descibed by our own Chris Barry as more mis-named than Bombay Duck) that finally put the Brigadier's proverbial tin-hat on the matter.

In response to the rumours filtering through to the States over the supposed 14 episodes, many fans over there began to write concerned letters to the U.S. distributors of DOCTOR WHO, 'Lionheart'. Anxious about the future of their biggest breadwinner 'Lionheart' telexed BBC Enterprises to request an update on the show's future. This telex landed on the desk of Sales Director John Harrison who issued a confidential telex in reply confirming that there would be another season of 14 episodes ready for sale in '86. However, Harrison's secretary mis-read the telex numbers in his diary, and instead of transmitting the telex to 'Lionheart', accidentally sent it to the next number down on the page, which was to Ron Katz, President of the 'DOCTOR WHO Fan Club of America'!

An astonished Ron Katz then telephoned John Nathan-Turner for further details, who in turn contacted John Harrison about the "faux pas". Within minutes, Harrison personally called Katz, requesting him to destroy the telex and forget its contents!

Inevitably, copies of the telex message soon became rife among fan networks, and protests about both the castrated length of the new season and the BBC's cavalier attitude to its fans grew rapidly.

DWAS PLAY IT COOL

States-side, the latest edition of DWFCA's 'Whovian Times', co-edited by Ron Katz, has prompted further lobbying of the Corporation by its members, while publically the current issue of 'Fantasy Empire' also carries a strong message urging protest to its worldwide readership.

In England DWAS has, for now, elected to play down the subject and adopt a wait-and-see attitude, wary of straining their status and relationship with the BBC, and suspicious it could all be a hoax (an attitude the editor of DWB sees as utterly deplorable and self-destroying). At the DWAS Panopti-Con in Brighton in July, however, further fuel to the fire came when Graham Williams, the former Producer and author of the shelved Celestial Toymaker story NIGHTMARE FAIR, revealed he had been told some weeks ago by Eric Saward of the 14 episode decision. Saward had further explained this drastic curtailing of the season was the reason why Williams' story was being put on "hold". With only 14 episodes to play with, Saward felt the planned season needed a lot of fundamental restructuring so that the public would feel they had at least got something for their money once the series had ended in December '86.

TWO HOLMES SCRIPTS

As of this month (September) the next DOCTOR WHO series is as follows: The season opener will be a four part serial by Robert Holmes setting up the umbrella theme of a grand threat to Gallifrey which the Doctor must resolve. Thereafter will follow two more four part stories from writers yet to be finalised. Current candidates for these slots are David Halliwell (a relation of Leslie Halliwell of 'Teleguide' fame), Philip Martin (with a re-written Sil story no longer featuring the Ice Warriors in a story titled MISSION TO MAGMER, as originally envisaged), and the writing team of Pip and Jane Baker who are believed to have been approached for permission to use the Rani character, either in their story treatment or, more likely, one of the others. Wally K. Daly's story, THE ULTIMATE EVIL, has now been officially shelved, though for reasons greatly different from the pigeon-holing of the stunning NIGHTMARE FAIR.

Lastly, Robert Holmes will also close the season with a two-part wrap-up story rumoured (nothing more) to be called GALLIFREY. Holmes thankfully won the commissions to write 6 of the 14 episodes by contractual agreement for the dropping of his paid-for Singapore / Auton story which also ran 150 minutes in length.

But will December 1986 see the grand finale of DOCTOR WHO for all time ? About this nothing is certain. A lot of water can still run under the bridge between now and then...

COLIN KO'D ?

On the negative side Mr. Brian Wenham, Director of Programmes, is known to be an opponent of DOCTOR WHO, reportedly of the opinion the money spent on the "tired out" series could be better used elsewhere.

Similarly, Michael Grade has expressed less than total satisfaction with the casting of Colin Baker in the title role, allegedly querying John Nathan-Turner about the possibility of replacing him for '86, much to the latter's disapproval.

Curiously, however, Grade is not as anti-DOCTOR WHO as the mass Press coverage last March suggested. Recently replying to original Producer Verity Lambert's asking, as a personal friend, if he intended cancelling the series, he said this was far from his wish but he had other Department heads who thought differently...

DOUBLE BUDGET

On the plus side, next season will receive the same budget as last year's allocation, thus enabling a more lavish look to the half-length series.

And as food for thought, consider the following. Over the last few months Bill Cotton has been involved in some very high level discussions with Jeremy Isaacs of 'Channel 4' about the mechanics and economics of getting shows made by independant production companies. Going to independant companies, who only hire freelance technicians, camera crews and designers, actually works out cheaper than doing a series in-house, and often, particularly with film series, enables a more polished look to productions. Maybe 'WHO will one day be sanctioned later continuation as a separately made production...

THE FUTURE ?

But all this is no more than state-of-the-nation speculation and is certainly no excuse for complacency. As of now DOCTOR WHO is very much under threat of being labelled as a tired old series best put out to pasture. It is suffering under a corporate management who have little enthusiasm for its continuation, and a somewhat less-than-adventurous production team desperately starved of good, photographically minded Directors. The next season will be make-or-break time and no-one should be under any illusions as to DOCTOR WHO's fate if the emphasis is on 'break'.

As Paul Hardcastle might put it, "In the 1960s the average length of a DOCTOR WHO season was forty-two episodes. In 1986 it was f-f-f-fourteen..."

(c) J.Jeremy Bentham, August 22nd 1985.

Fans Down-Graded

In a recent issue of 'Woman' magazine Michael Grade, the Controller of BBC1, was questioned about the sweeping changes he has made to programme schedules and had the following to say about DOCTOR WHO's recent 18 month suspension; *"They (the Press) said we took off DOCTOR WHO as a ploy to increase the licence fee. If we wanted to make a statement like that we would cancel 'Panorama' or shorten 'The Nine O'Clock News'. But DOCTOR WHO ? It's a failing show with a vocal minority audience who watch it like a ritual mass"*.

And in response to Antony Howe, who sent Michael Grade a copy of his scathing attack on the production team (reprinted in DWB#23), Grade sent Howe the following letter;

BBC Television Centre London W12 7RJ

30th May 1985

Dear Anthony Howe,

Thank you for your letter of April 16th. We are in the process of using the hiatus time to examine in detail the problems you articulate.

It is good to receive such constructive comments after the hysteria that greeted the original announcement.

Yours sincerely,

Michael Grade
Controller, BBC-1

Anthony Howe,
P.O.Box 191,
Gordon,
NSW 2072,
Australia.

GRIMWADE'S SYNDROME

Author and writer Peter Grimwade will be exacting an unusual revenge this year upon those responsible for his demise as a one-time award winning DOCTOR WHO Director.

For two years the talented former P.A won the DWAS and Marvel Comics polls for Best Director, helming such modern classics as LOGOPOLIS and EARTHSHOCK. But, after a clash of personalities with a senior member of the production team, Grimwade was dropped as a Director, returning thereafter to the show only in the capacity of a writer, an area under the jurisdiction of the Script Editor.

Now TVS, part of the Independant Television network, has commissioned a play of Grimwade's, provisionally titled 'The Killing of Captain Catz'.

The Play, set entirely within the confines of a modern TV studio gallery, concerns events surrounding the winding down of a popular twenty year old science-fiction series which has recently been given the chop by the station's senior management.

Although no direct references are made to DOCTOR WHO in this drama / comedy, similarities to persons living or dead are far from accidental—even the hero's name bears a striking resemblance to the symbol of one particular Doctor.

Rounding off his characters Grimwade is especially pleased with the personality of the show's Producer, who is described as an absolute ego-maniac by his colleagues in the gallery.

No date has yet been fixed for the screening of this play, although it is expected to form part of ITV's new season package of television programmes for the Autumn.

By J.Jeremy Bentham

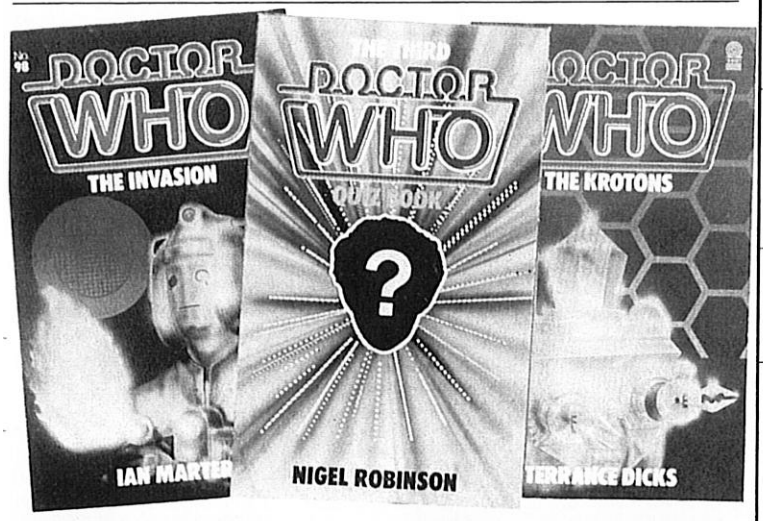
TARGET NEWS

Below are the covers for 'The Third DOCTOR WHO Quiz Book', out soon for the Xmas market, and the INVASION and KROTONS novels, out October and November respectively.

Paul Erickson is tipped to novelise his hugely underrated Hartnell story THE ARK shortly and Eric Saward's novelisation of his truly appalling radio play will be out next summer.

J.Jeremy Bentham's new book, focussing on the black and white years of DOCTOR WHO, contains some exclusive photographic material, including some previously unseen shots of the Daleks and Patrick Troughton from his first story THE POWER OF THE DALEKS. These were taken on production by the story's director, Christopher Barry, and will not be unveiled until the book is released. Also included are Ray Cusick's original Dalek designs and what he envisaged the inside of a Dalek to look like. The book is out in May.

TIMELASH, RANI, KING'S DEMONS & VENGEANCE COVERS; SEE PAGE 13...



KEVIN STONEY

Kevin Stoney, the 'Master' of the '60s, died recently. He first made his mark in the 1965 mammoth story DALEKS' MASTERPLAN and went on to create an even bigger impression in THE INVASION in 1968, both directed by Douglas Camfield. In these 20 episodes he played Mavic Chen and Tobias Vaughn respectively. Unfortunately he appeared only once more in DOCTOR WHO in the 1975 Hinchcliffe tale, REVENGE OF THE CYBERMEN, under heavy make-up as Tyrum.

His significant contributions to DOCTOR WHO over the years shouldn't be underestimated since he was one of the great character actors of the '60s.

MARVEL-106

*Cover still from THE MUTANTS...
*Peter Davison Interview...
*'Alien Cultures' part one...
*Villains of the Seventies...
*Winners of the 'Who Cares' Lyric Competition...
*WARRIORS OF THE DEEP Archives and Fact-File.

There will be two Winter Specials this year—one will continue Marvel's current policy of representing the old comic strips whilst the other will contain text features focussing on the Pertwee years. Already lined up for the Pertwee Special are interviews with Katy Manning and Dudley Simpson.

Compiled by Richard Starkings

U.S. Con' News

The reputation of American fans was put back five years following a disgraceful display of 'ego-massage' at the recent New Orleans 'PanoptiCon', held in July and attended by thousands of people. One of the highlights of the weekend was a slide-show depicting JN-T in various poses and played to the background music of Carly Simon's 'Nobody Does it Better'.

The convention held in Tampa, Florida, which clashed with the date of Britain's own 'PanoptiCon', and attended by JN-T and Colin Baker, had a disastrous turnout with about a third as many people registering. JN-T blames the poor attendance on "poor advertising".

BBC ENTERPRISES have indicated they are keen to stage a 'well-organised' convention to mark DOCTOR WHO's 25th anniversary in 1988.

LEISURE HIVE II, held in Swindon at the end of August, boasted an impressive guest-list which included Colin Baker, Nicholas Courtney, Ian Marter and John Levene (photos next month).

DOCTOR WHO has been sold to 9 new Caribbean countries, following a 3-day screening of top BBC programmes in Nassau recently.

COLIN BAKER, Nicola Bryant and JN-T appeared at the Blackpool Exhibition on August 30th selling their autographs to raise money for the BBC's 'Children in Need Appeal'. They will appear on this year's programme in November.

VERITY LAMBERT goes independant from October after deciding against renewing her contract at 'Thorn EMI' where she is currently 'Head of Production'.

TARGET BOOKS attended the recent 'Edinburgh Book Festival', represented by Nigel Robinson, JN-T, Terrance Dicks and Cuddles (a REVELATION Dalek !). THE MYTH MAKERS, by Donald Cotton, has been entered by W.H.Allen for the 'Rowntrees Book Award'.

IF YOU HAVE ANY NEWS, PRESS CUTTINGS, ETC., PLEASE SEND IT TO THE EDITORIAL ADDRESS.

NEWS IN BRIEF

DAVID BANKS is one of the authors of a new book to be published next year by 'Who Dares' based on the history of the Cybermen, with illustrations by Andrew Skilleter and contributions from many people associated with the Cybermen over the years including Innes Lloyd and Gerry Davis.

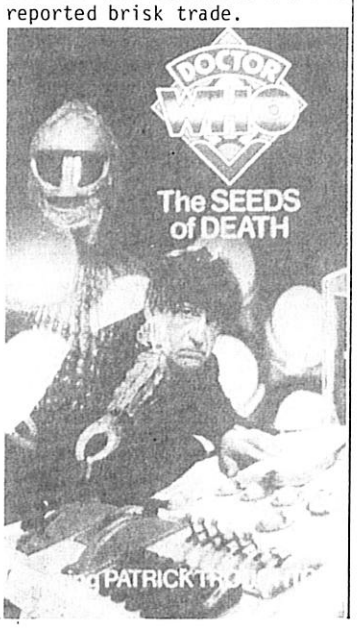
PATRICK TROUGHTON is to star in a TVS serial set in 2020. The programme is called 'The Knights of God' which is about a band of rebels battling against harsh governers after the second Civil War.

BRIAN WENHAM, interviewed in the magazine 'Accountancy Age', had the following to say about the show's cancellation: *"Management did not consider DOCTOR WHO was as good as it should have been. It wanted to tighten up the operation and reduce it to 25 minutes. We will produce more DOCTOR WHO for the same budget..."*

FAN-AID raised an extra £190 at its auction held at the first Fan-Aid convention at Bath last June. The second convention is to be held on November 2nd in Leeds and the cost is just £5. A booking form will be in the next issue but you can be sure of your place now by writing to Fan Aid North, c/o Andrew Smaje 39 Kingsley Crescent, Birkenshaw Bradford, West Yorks BD11 2NJ.

DWAS Season 22 poll results : 1st-REVELATION, 2nd-THE 2 DRS, 3rd-ATTACK, 4th-VENGEANCE (!), 5th-RANI, 6th-TIMELASH. Runners-up in the Fanzine Poll were 'Cloister Bell', CMS- 'Space & Time', 'Black & White Guardian', 'Shada', 'Skaro' and 'Androzani'.

THE FIVE DOCTORS video is out this month with Andrew Skilleter's art cover, culled off the 'Radio Times', adorning the box. Advanced sales for THE SEEDS OF DEATH (below) have proved disappointing as shops prefer to order colour material, although DOCTOR WHO stockists have reported brisk trade.



COMPILED FROM THE DIARY OF DEPUTY ORGANISER-STEVE PUGSLEY

SAT', 13 OCT'84: Leonora Rich and Sherry Hannam, the DWAS Registrations Officers, have arranged for me to be a steward at the 'WhoCon 21' convention in Bloomsbury, London. My duties on the day are light but include arranging the registration queues, waiting outside for the arrival of JN-T, and switching the lights on and off after videos.

THURS', 22 NOV'84: Paul Zeus, who organised 'WhoCon 21', agrees to guest at my school's DOCTOR WHO club, which has grown from 3 to 35 of my history pupils. At the meeting he distributes posters and old convention guides and talks about his plans for next summer's 'PanoptiCon VI', which he has been working on since July. He plans it to be the most ambitious DOCTOR WHO event yet staged in this country.

FEB'85: Paul keeps me up to date with his progress on 'Panopti-Con'. He is considering using the luxurious 'Metrapole Hotel' in Brighton (next door to the blown-up 'Grand') for a spectacular 3 day event. There is quite a team effort involved; besides the work being done by Paul's own team, David Howe is preparing a high-quality souvenir booklet, Chris Dunk is corresponding with merchandise dealers, John Connors is arranging for the local groups to provide a demonstration of their projects, and Gordon Roxburgh is assembling a guest-list. Others are arranging the raffle, the auction and various quiz games for the Saturday Disco. Paul is very busy himself and, to my amazement, asks me to be his Deputy.

SAT', 19 FEB'85: Paul and I drive to Brighton for our first look at the 'Metropole'. With us are Keith Barnfather, who will be responsible for audio/visual presentation and members of 'The Met Mob' (Metamorphic Creations) who will be handling the display. We decide to provisionally book 8 halls for the whole or part of the 3 day event.

MAR'85: Paul and I spend most of our evenings discussing the 'PanoptiCon' in detail and preparing a hefty booklet containing a complete breakdown of all our plans and arrangements for the event. Paul is worried that the other Executive members have lost faith in him and he is determined to ensure that every conceivable aspect of the event is covered in the breakdown which is published 21st March. We are planning a budget of £15,000 and therefore need 1,000 people to register in order to break-even. We are confident considering the large numbers of registrations for previous events and we hope to gain a few hundred more by advertising in the 'Monthly'. I argue that people answering this advert should be required to pay £5 extra (£23) and become DWAS members at the same time so that existing members do not feel put out. This is agreed. We also start selecting a team of 16 stewards.

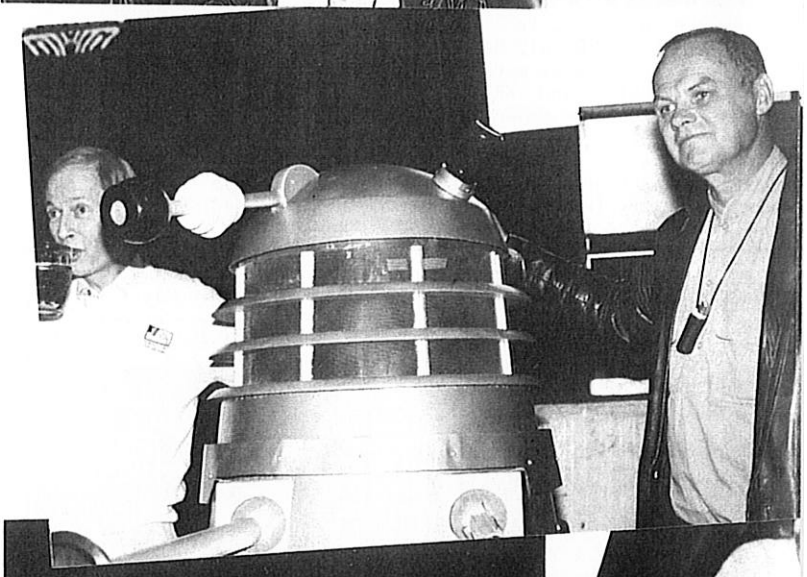
FRI', 5 APR'85: Paul's team travel to the 'Novotel' in Hammersmith for 'DWASocial 5'. This has been organised by Gordon Roxburgh to enable Paul to concentrate on 'PanoptiCon'. I chair a meeting of team and Executive members in the evening. We spend several hours going through the breakdown in detail and everyone seems very happy with it.

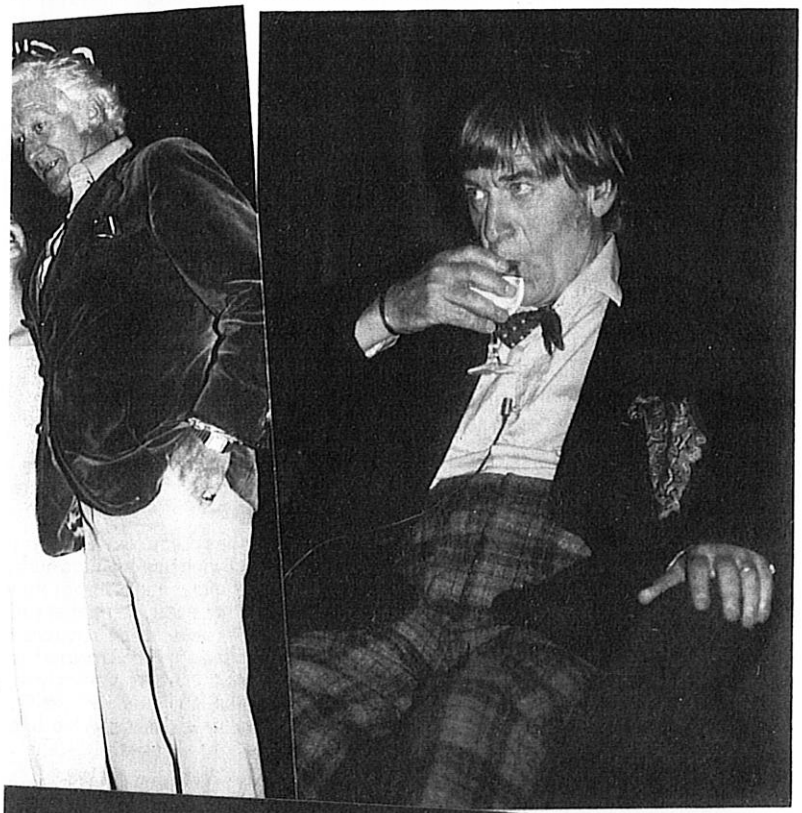
SAT', 6 APR'85: 'DWASocial 5'. I feel terribly sorry for the people queueing for up to 3 hours for an autograph while missing everything in the main hall. I determine to try and improve the system at 'PanoptiCon'; someone suggests I use a rota system ... Colin Baker and JN-T are great on stage but will be in America during 'PanoptiCon' which is a serious blow and could harm the registration bookings. The UNIT team will likewise be abroad.

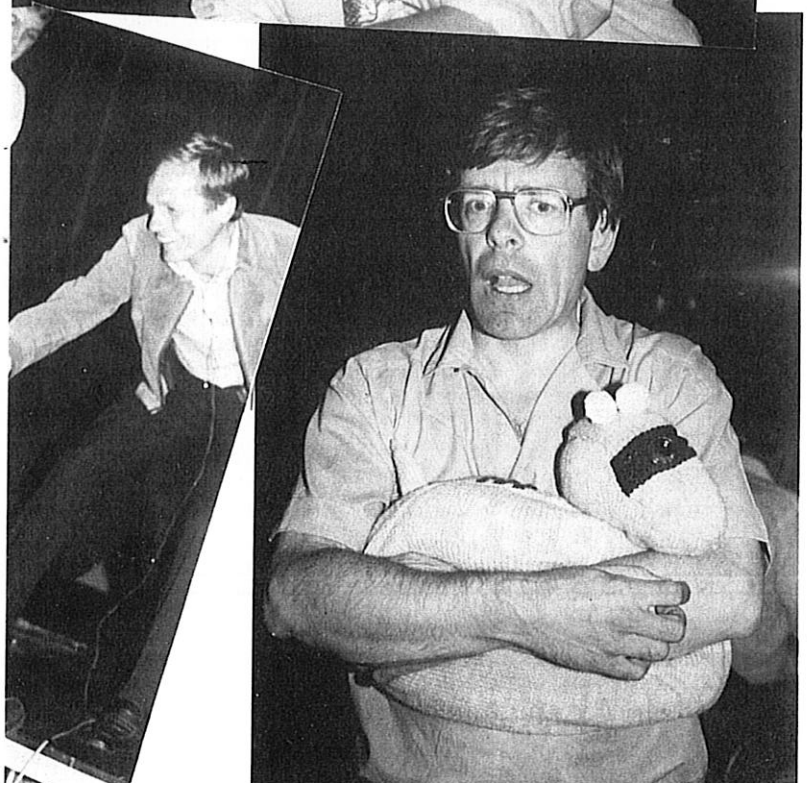
SUN', 26 MAY '85: I attend my first Exec' meeting as Paul's assistant. Paul is under considerable personal attack from certain Exec' members over his handling of convention affairs but survives successfully. As the meeting progresses, I develop a splitting headache and the realisation that working with the DWAS Executive is not going to be as rosy as I had imagined! It is decided that THE WAR MACHINES, THE TIME MEDDLER and THE DAEMONS will be shown in the main Panopticon and other screenings will be in the video theatre.

TUE', 28 MAY '85: Paul and I visit the Metrapole again. We are very alarmed about the low level of registrations, probably due to the fact we have not yet been able to confirm any guests. We spend the whole morning and lunchtime in conference with the Exhibitions Hall Manager and Administration Officer of the Metrapole. We discuss everything, from chairs and tables to cleaning and security (the hotel insist on overnight security being provided which will cost £500! We decide to cancel the Saturday evening buffet as it is so expensive, and arrange for the bar to stay open all day (and to 2 00am on Saturday night) with cheap pies available. To save money, we cancel the booking on the room intended for merchandise dealers. The rooms, empty today, appear massive, and it is obvious we can incorporate fanzines and dealers in the same hall. Since fanzine sales were down at 'DWASocial 5', however, we shall not allow the dealers to start selling until Saturday in order to give fanzine-sales a boost. We have already cancelled the room to have been made available to local groups as none of them have expressed any interest.

THURS', 5 JUN'85: During conversations with Executive members at the monthly London pub social at the Fitzroy Tavern, I deduce







that stewarding arrangements will lead to conflict. There appear to be a disagreement over whether the Convention Department or th Executive are responsible for appointing these. Since Paul ha so much depending on this event (me too since it is my first), is essential that we maintain control of this area since we ar determined the convention must run smoothly and successfully.

SAT', 8 JUN'85: Once again Paul any myself are in Brighton this time with Keith, Leonora and Sherry. We go over registratio arrangements and we plan to operate a dual entry system.

JUN'85: Work continues. Our Chief Steward, Bill Chaloner, prove his value to us; using his influence (he is Chief Superintendan of the Manchester Metrapolitan Police) to persuade the hotel t waive their usual security requirements so long as our own steward work a rota of night-shifts in pairs. This will save us £500.H almost arranges full insurance, including complete cover shoul we fail to break-even, for only £17. Unfortunately, the insuranc company drops out after undertaking its own survey into the eff iciency of the DWAS membership processing system !

SUN', 23 JUN'85: I cover for Paul at an Executive meeting an end it with another splitting headache after several hours' vigo rous defence of our convention arrangements. A successful comp romise resolves the crisis over appointing stewards but a new on errupts over how many nights accommodation stewards should b provided with. Some of the Executive insist they receive les than them and Assistants as it is "important to differentiat between people working for DWAS all year and those on odd occas ions only". I, however, insist that this is an unfair method o determining their accommodation since stewards at this event wil be working far harder than at any previous one. In the end , decision is deferred as Paul is not present to put his case. A last there is good news regarding guests, with a strong possibi lity of some Doctors ! Since registrations are still below 300 it is decided to delay 'CT' until Patrick Troughton and Pete Davison have been definitely confirmed. Although I had been ex pecting the video theatre to screen complete stories, the Exec prefer to show a selection of individual episodes. I suggest tha the candidates for DWAS Publicity Officer be given a chance t prove themselves by publicising PanoptiCon. Bill Baggs is assigne the local (Brighton) media and John Ryan the national press. Both do an excellent job.

SAT', 29 JUN'85: I am lapsing into deep despair at the though of Brighton. No way are we going to break even at this late stage I feel tempted to leave the sinking ship and feel relieved the keep forgetting to mention my appointment in 'CT' ! I feel so sorry for Paul as he has put so much of himself into this event over the last year. Luckily, registrations have picked up since the confirmation of guests but it is too late to make any significan difference. At the Tavern I am confronted by an alarmed group of DWAS Executive members who will be personally liable should the event flop and DWAS go bankrupt. They suggest we examine the cost of cancellation...

SUN', 7 JUL'85: Paul has miraculously thrown off his depress ion and is full of life again. He announces we are going to obliterate the budget ruthlessly. His confidence is immensely inspiring and we are soon shedding expenses. The main victim is the video theatre; we will try and persuade the hotel to let us cancel this room, both to save money and because the main hall will look too empty with an alternative event running and so few people there. So that attendees will not feel hard done by, we intend to slot videos into gaps during the main event at every oppurtunity. We also decide to trim the size of the exhibition and to move this to the back of the Panopticon to take up some of the room there. What a triumph it will be if we can save the event and still make it a success, even at this late stage.

MON', 8 JUL'85: Paul and I visit JN-T to discuss items for the auction and the possibility of a trans-Atlantic telephone call or the Saturday evening (later dropped as too impractical). The story-board running along his wall is depressingly blank.

WED', 10 JUL'85: We get together with Mark Stammers to put the convention-guide together.

SUN', 14 JUL'85: Paul and I meet at the registration office in Reading to help Leonora and Sherry mail the registration-guides. The final registration figure is around 450 and so the weekend should be a success. As we finish, we receive a phone-call to say that Nicola Bryant has been booked to attend.

SAT', 20 JUL'85: Paul and I drive to Brighton for a publicity stunt. To raise more money we are hoping to attract tourists to the event on the day. Bill Baggs has had a thousand leaflets printed to distribute. With Paul in a Cyber-suit and Bill carrying K9, we distribute half of these and raise a lot of interest.

SUN', 21 JUL'85: In the afternoon there is a convention meeting which I chair. There are 25 people present; Paul's team , Executive and assistants. We are caught in some embarrassment because we have sliced the budget dramatically but are not yet sure by how much, and we are unable to get the hotel to confirm cancellation of the unnecessary rooms. Paul has left a message threatening cancellation of the event if we don't get a decision immediately. The Executive urge us to spend more on audio-visual

degenerates into unpleasantness when the question of steward's accommodation is debated. The usual arguments result but some of the Executive are worried that Paul will find himself without a team if stewards are not given accommodation. I know that the stewards we have selected will come even if they have to pay, and would work until they dropped if asked to, but it is my responsibility to see that they are not asked to and that they are treated fairly. Alec Charles, fresh from sitting his exams, infuriates us all by suggesting that since stewards will be doing night-shift, they don't need beds—or else can share !! Finally, there is a vote on the issue. (Unknown to each other, Paul, Bill, myself, Leonora and Sherry have all decided to resign immediately if the vote goes the wrong way). Fortunately only two of the Exec' vote against us. With that out of the way, a spirit of co-operativeness pervades the meeting and we get through the business in four hours, although, as usual, I am left with a splitting headache ! The main debate is over who will interview Patrick Troughton. Eventually this is awarded to Gordon Roxburgh for his work in assembling such a marvellous guest-list. The other interviews are divided between Gordon, David Howe, Chris Dunk and Ian McLachlan. David Howe is to M.C. on Saturday, Ian Bresman and Ann O'Neill on Sunday. Paul and I suggest that I do Friday since there have been so many changes to the event and it would be useful for one of the organisers to be there should anyone want to know why.

MON', 22 JUL'85: Paul rings with good news. His brinkmanship has worked and the hotel have allowed the cancellation of another hall and suggested we move fanzines and dealers into what was to have been the video theatre and which we can now have for free—altogether a saving of over £2,000 !

TUES', 23 JUL'85: I spend the morning typing an update to my old stewards' notes. In the evening I drive back to London so that Paul, Gordon (since he knows when the guests are coming) and myself can assemble a time-table for the event. It takes us 3 hours. I take the oppurtunity to bag the interview spot with Philip Martin as I think it will be a useful experience.

WED', 24 JUL'85: I spend a solid 4 hours preparing the stewards' rota before driving back to Reading. I am now utterly exhausted and wonder how I am going to make it to Friday, let alone Sunday—is all this work really worth it ?

THURS', 25 JUL'85: I relax while everyone is working hard assembling all the equipment needed for the exhibition.

FRI', 26 JUL'85: A 4 a.m. rise. Since two lorry-loads are necessary to ferry everything to Brighton, I accompany the first load while Paul remains working at the Mitcham end. I drive 3 of the stewards down while the 'Met. Mob' travel in the lorry. We arrive in Brighton at 7 a.m. although the hotel are not ready for us to start unloading until 8 a.m., despite a previous arrangement.

8 A.M.: We start unloading. As the day goes on, other stewards arrive; Stephen Boa, Paul West, Roger Smethurst, Guy Pickford, John Lucas... David Saunders is also there, working very hard making preparations for the competitions and assembling badges.

10 30 A.M.: The stage is set-up. Everything is running on time and, assuming the second load does arrive at 11 30, everything will be fine. Bill Baggs takes the 'Met. Mob' on the streets to distribute leaflets.

11 00 A.M.: I go with David Saunders to meet a man who works for a cinema-owner who claims to possess EVIL OF THE DALEKS part 2 and THE FACELESS ONES part 3. He wants to sell £2 tickets for a showing at a local cinema on Sunday night. Our suspicions aroused, we explain we can have nothing to do with publicising such an event but arrange to meet him later...

11 30 A.M.: The lorry does not turn up. Still, there is plenty of time to set everything up and hold a stewards' meeting at 2 30 for a 3 30 start. Unfortunately, trains and traffic are very bad today.

12 30 P.M.: Beginning to worry—no lorry yet. Neither has the audio visual equipment arrived.

1 30 P.M.: Beginning to panic.

2 00 P.M.: PANICKING !

2 30 P.M.: No hope of a stewards' meeting now as so few have arrived. Bill Baggs takes the 'Met. Mob' for a photo-session with the 'Daily Mail'.

3 00 P.M.: The lorry and the audio visual equipment arrive. I appoint a couple of extra stewards for the weekend from the queue outside; Zachary, an American submariner, and Michael Wood from Shropshire.

3 30 P.M.: Leonora and Sherry prepare to open registrations, the 'Met. Mob' rush to complete the exhibition, Keith is busy setting up the screens, Paul is organising the drapes behind the stage, queues are forming and someone is heard to say, "It wouldn't be a proper DWAS event if it ran on time"...

* * * * * * * * *

3 45 P.M.: I decide to open the doors as the fanzine room, at least, is open and so is the bar.

4 00 P.M.: Both registration queues have already been processed and in record time ! Meanwhile, I'm grabbing stewards whenever I see them and allotting them extra tasks as not enough have yet arrived for the rota to work.

4 30 P.M.: Bill Chaloner finally arrives from Manchester with a group of stewards.

5 00 P.M.: Since work is continuing in the Panopticon area, we decide to delay proceedings an hour. At least this time, however, the audience have something to watch and so the event kicks off with part one of SPEARHEAD FROM SPACE.

6 00 P.M.: David Saunders steps on stage to open the event and then introduces myself as the evening's compere. To my amazement, there is applause as I walk on the stage and people start taking photographs. I am very nervous as I am having to explain why the event is less extravagent than was advertised, but once I announce "The best guest-list ever assembled in this country", everything is fine and there is spontaneous applause as I name the guests. The evening now continues with THE TIME MEDDLER and the Dennis Spooner interview, whilst I rush around checking that all stations are covered by stewards. There is a lot of confusion as they all have their rotas but do not necessarily understand where the various duties are or what they entail since we had no time for our meeting.

7 30 P.M.: I hear the 'Missing Video Man' has returned, so I rush to the lobby to rescue him from a near-lynching by an outraged Ian Levine and Gary Levy. I spend an hour in Paul's office trying to convince him that the DWAS members will not be interested in coming to his event unless they know the videos will be returned to the archives. I persuade him to allow me to invite Ian Levine and Gary Levy to the conversation and we spend another hour trying to find a formula for their return. He agrees to consult his "boss" and return tomorrow... Meanwhile, we have missed the entire Graham Williams interview.

10 00 P.M.: There are a lot of unhappy members. Apparently our booking agents have transferred some members to another hotel to make room for extra guests who signed at the last minute, but unfortunately they moved the people who had booked first and who, justifiably, felt aggrieved. The Executive discussed the matter that night and must have resolved it satisfactorily as I heard no more complaints. On stage, I make a blunder by announcing that registrations start at 7 00 a.m. tomorrow !

11 30 P.M.: With the last members leaving, Paul goes off with the other Executive members for a meeting leaving Bill Chaloner and myself to hold the long-awaited stewards' meeting and explain exactly what the various duties require. Finally, we turn-in, leaving Jason and John to perform the first 2-hour shift.

* * * * * * * *

SAT', 27 JUL'85, 6 45 A.M.: Paul and Bill have been up all through the night to supervise the changeovers. I get up at 6 30 to join the rest at breakfast. There are people queueing from 7 30, because of my blunder, so we open the doors as soon as possible and show videos until 9 00 a.m..

9 00 A.M.: David Howe introduces the day's events which continues with THE WAR MACHINES and Nigel Robinson / Andrew Skilleter talks.

10 30 A.M.: I assemble Graham Williams, Michael Craze, Dennis Spooner, Chris Achilleos, Andrew Skilleter, David Banks, Brian Orrell and Mark Hardy (Cybermen) to start off the new autograph rota-system and everything is ready to commence when the guests reveal that not one of them has a pen ! Soon the system seems to be working well.

11 15 A.M.: I meet the 'Missing Video Man' in the lobby who tells me his "boss" has decided to call off the screening. The overwhelming feeling by just about everybody is that it was all a cruel hoax. However, I am still in contact with this person and we can but hope...

11 45 A.M.: I meet Philip Martin and his family who have arrived straight from Africa and we discuss questions. It will be my very first interview and to my delight he appears to have a lot to say and is willing to answer questions in depth.

12 10 P.M.: We go on stage and, for me, it is the first chance to relax in days. The interview goes well, the only sad part being that Philip is convinced next season will be 14 episodes only.

12 40 P.M.: I take the Martins to lunch, earning myself a much needed break from the convention.

2 00 P.M.: Patrick Troughton and Michael Craze go on stage.

3 45 P.M.: Another autograph session starts, this time aided by Graeme Wood of the Merseyside Group who thinks the experience will be useful since he is the organiser of the next 2-day event—the DWASocial 6 in November (and who does an excellent job). I start the rota again in a different place, this time allowing 10 minutes for 50 people. But the queue goes very slowly as people stop for a chat with Patrick. Most people at the end of the queue have to wait ages, but I remind them they will be at the front tomorrow.

6 45 P.M.: The last of the autographs, by which time the Dick Mills, K9 (John Leeson) and Dalek (Roy Skelton, Michael Wisher) pa-

nels have all been staged. I look forward to watching the video of the event later.

8 00 P.M.: I return from MacDonald's to find the disco and games in full swing. Dominic May is the quizmaster and the music is in the capable hands of Gary Levy (is there no end to this man's talents ?). Later the Fancy Dress Parade and the Auction are popular successes.

2 00 A.M.: The bar closes and the night-shifts commence.

* * * * * * * *

SUN', 28 JUL'85, 6 45 A.M.: Breakfast is far more deserted than yesterday, despite the presence of Michael Wisher.

8 00 A.M.: Everything starts on time today and early birds are able to see the conclusion of the classic HORROR OF FANG ROCK, which started last night. I am so exhausted I actually fall asleep on my feet (it is probably just a coincidence but I am talking to Gary Levy at the time !).

10 ish: The Fiona Cumming / Matthew Robinson / Sarah Lee panel.

11 45 P.M.: Jon Pertwee goes on stage. So far today nothing has gone wrong, but autograph time is approaching and Patrick took 3 hours to get through his yesterday and Jon wants to be gone by 2 30!

12 50 P.M.: Luckily Jon declines lunch and the session soon starts, though it is obvious everyone is not going to get through.

2 15 P.M.: Jon is staying longer to help clear the backlog but his agent instructs me to close the queue which means some people haven't even had a chance to see him. However, I get no complaints. Meanwhile, the Cyber-panel is in full-swing.

3 00 P.M.: The Peter Davison and Nicola Bryant interviews. Both kindly stay on stage after their panel to present Gary Levy with his Fanzine Award and the raffle prizes. Gary unwittingly sets a precedent by kissing Nicola on acceptance of his award and she is duly accosted by the male raffle-prize winners ! This is followed by a hilarious reshowing of the 'Auf Wiedersehen Doc!' video.

4 50 P.M.: The last autograph panel consists of Peter Davison, Chris Achilleos, Andrew Skilleter, David Banks, Mark Hardy, Brian Orrell, Philip Martin, but where is Nicola Bryant ? Thus occurs the highpoint of my weekend as I stand guard for her outside the Gents (the lights aren't working in the Ladies !). Is this true love?

6 15 P.M.: Miraculously, the entire autograph queue is through by the deadline. The last video has long since rewound and the event is, sadly, over.

6 30 P.M.: A final goodbye to the last guests. I especially appreciate Philip Martin, Chris Achilleos, Andrew Skilleter and the 3 Cybermen (and their agent Adrian Wrigglesworth) who have been here the entire weekend and been so friendly.

7 30 P.M.: The first lorry-load and stewards have left. I wish I'd praised the stewards more during the weekend since they worked so hard and slept so little and missed so much. I drive some of them back to London before arriving home at 1 00 a.m.. Paul will not arrive back in London with the second lorry until 3 00 a.m..

POSTSCRIPT: I have spent the days since sleeping, mostly, and allowing my legs to recover. In my dreams I am continuously roaming the Halls of the Metrapole checking rotas, instructing stewards, etc.

This article is a personal view of the event and I should point out I was only one of a large team of people who were all working hard to ensure the event was successful. However, there was one person who had made 'PanoptiCon IV' his personal responsibility for over a year, supervising all these individual contributions and pulling all the strands together. He is a person who shuns publicity, instead preferring to allow others to steal the limelight, whereas all the time working frantically hard behind the scenes to ensure a good time is had by all. His name is Paul Zeus.

APPLICATIONS FOR DWB INTERVIEW COORDINATOR

THIS POSITION HAS BEEN CREATED TO HELP EASE TIME PRESSURES ON THE PRODUCTION SIDE OF DWB. THE JOB REQUIRES A RELIABLE AND MATURE PERSON WITH A SENSE OF HUMOUR, RESIDENT IN, OR WITHIN EASY REACH, OF LONDON, AND WITH AN O/A LEVEL IN ENGLISH LITERATURE (OR A-LEVEL ENGLISH).

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THE RATE IS £15 PRO-RATA 60 MINUTES OF SUPPLIED TAPE WITH ADDITIONAL EXPENSES PAID ON RECEIPT OF CREDIT NOTES (GARY RUSSELL AND RICHARD MARSON NEED NOT APPLY.). ADDITIONALLY, UNSOLICITED INTERVIEWS WILL BE CONSIDERED FOR PUBLICATION AND PAID AT THE ABOVE RATE.

By David Miller

I am of the belief that SLIPBACK was never 'supposed' to be a serious attempt to transfer DOCTOR WHO to the radio medium. Was it a simple way of shutting the fans up while the BBC dreamt up better ways of spending our money ? Or was it simply intended as a gimmick for 'Pirate Radio 4', which didn't have a heck of a lot going for it as most of the phone-in callers testified; *"Oh ...I'm only waiting for DOCTOR WHO"*. Devious to the last, they never told us when the ten minute inserts would be —so you were effectively forced to endure, at the very least, two and a half hours of the damn thing !

The story itself bore (literally) tenuous resemblance to 'normal' DOCTOR WHO, although Eric "master of the melting pot" Saward appeared to have tried very hard—and succeeded —in writing a script that it seemed we'd all heard before. True, there was a new 'spangly' theme tune, basically the series' usual music, and Dick Mill's sound effects, but that wasn't enough to disguise five ghastly cliffhangers and a finale all padded out with lines like "On this ship we execute murderers"

The script featured a motley assortment of 'Hitch Hikers' characters from a Sandra Dickinson computer to the late Valentine Dyall who played it for laughs and genuinely gave off his all. It could have worked but it was evident that no-one, except perhaps Nicola Bryant and Colin Baker, was really concerned with doing justice to DOCTOR WHO as the whole company slid—rather than slipped—towards the final cataclysmic explosion...which was the 'Big Bang' which started it all. Heard it all before ? I told you so. It was a wasted oppurtunity and a total waste of time and resources—and NOT a very heartening beginning for the first few months of our 18 months wait for real DOCTOR WHO. The question has to be asked; Was this a plot to put DOCTOR WHO down even further in the eyes of the public, or are we just getting paranoid ?

As a side thought, after the mess made of SLIPBACK why could the BBC not attempt a series of radio adaptions of original TV scripts ? It worked brilliantly with the BBC's GENESIS OF THE DALEKS record, and would be a perfect way of recreating the 'lost' stories of the black and white era. Consider EVIL OF THE DALEKS or TOMB OF THE CYBERMEN—a series of clips from the BBC's sound archives, linked together with newly - recorded dialogue by, say, Pat Troughton. The scripts made a huge impact on television and could be equally outstanding if translated to the radio medium. With a proper half-hour slot in the evenings, it has an amazing potential, as well as recreating the classic missing stories of the '60s.

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STOP PRESS The Death of DOCTOR WHO

BY GARY LEVY, 1ST SEPTEMBER 1985

SEASON TWENTY-THREE WILL ALMOST CERTAINLY BE THE VERY LAST SEASON OF DOCTOR WHO EVER, AT LEAST UNDER THE CURRENT BBC RÉGIME, SO INTENSE ARE MICHAEL GRADE AND CO'S EFFORTS OF KILLING OFF THE SERIES FOR GOOD THAT THEY HAVE GONE TO UNPRECEDENTED LENGTHS OF SEEMINGLY 'BRAINWASHING' THE PUBLIC INTO FORGETTING THE SHOW'S EXISTENCE. JUST TWO DAYS BEFORE THIS ISSUE OF DWB WENT TO PRESS, VARIOUS DISTURBING PIECES OF INFORMATION CAME TOGETHER, UNANIMOUSLY POINTING THE SHOW IN THE DIRECTION OF DEATH, AND THERE SEEMS VERY LITTLE ANYONE CAN DO ABOUT IT...

AUNTIE STAYS MUM

Perhaps most notably, the BBC have introduced a new policy of forwarding all the protest letters onto the Production Office. Therefore, any letters regarding any aspect of the series' cancellation sent to the 6th floor of BBC TV Centre will now end up on the desk of Producer John Nathan-Turner, who has a standard letter to send out in return. This process has been in force at least since the beginning of August when I learned the truth behind the BBC's misleading Press Statements and subsequently sent a letter of enquiry, carefully worded and one that couldn't be manipulated or twisted, to BBC Managing Director Bill Cotton (see below). Similarly Ian Levine sent a polite and extremely well worded letter to Head of BBC Serials Jonathan Powell, also requesting a justification, but they are both, along with many others sent to the BBC hierarchy, waiting to be answered by JN-T, who ironically has no authority at present to justify BBC policies.

It marks a most disturbing act of cowardice and complacency which one doesn't expect from a supposedly 'public' corporation who should be answerable at all times to its employers, i.e; the licence payers.

LUMLEY BLANKED

Recently on the BBC1 show 'Wogan', actress Joanna Lumley appeared with a guide to various outings for children's summer holidays—which included a look at the Blackpool Exhibition. But barely had she proceeded to mention two words, 'DOCTOR' and 'WHO', than she was hastily intercepted by a glowing Terry Wogan, listening for instructions from 'above' in his earplug, and instantly ordered to change the subject.

Do the BBC honestly believe the British public will forget about a popular 22 year old series overnight ? If DOCTOR WHO does finish it will still be remembered by today's children in 40 years time !

CRUEL SUMMER

For the first time in 14 years, BBC1 has not shown a summer repeat of DOCTOR WHO whatsoever. Instead they have cunningly transferred the series onto the radio and tucked it away in an inconspicuous time-slot. And as if to remind the public the show really isn't worth caring about, they quite happily broadcast probably the corniest, clichéd piece of scripted dialogue ever to go out under the DOCTOR WHO banner.

The facts are clear. It can't be mere coincidence that, for the first time in 14 years, there has been a summer without the Doctor on our screens. And as a sidenote, perhaps the biggest kick in the teeth comes on Thursday evenings (6 pm, BBC2) wherein 'Star Trek' boldly goes where no man has gone before—well he has, umpteen times !!

JN-T CENSORED

Perhaps the saddest figure in the middle of this debacle is John Nathan-Turner who has tried desperately to negotiate a safe future for the show, each time voiced down elons on the BBC 6th Floor. And to make matters even worse he is instructed by them over what to say if asked in public about the show's future and, as a BBC employee, he is obliged to act as their puppet and do as he is told. Whilst he'd like nothing better than to be honest with the fans, he simply isn't at liberty to do so and now when asked about the 14 episode situation JN-T has gone from saying "No decision has yet been made..." to now answering "No comment".

DWAS IN DISGRACE

At a time when the show they purport to 'appreciate' is facing destruction, you may well ask what are the DWAS doing to safe it ? NOTHING, ABSOLUTELY NOTHING. As you will no doubt have seen in the latest issue of the Society newsletter 'C.T.', everything appears to be progressing as normal with no cause for alarm.

When quizzed about the Society's complacency, Reference Department organiser, David Howe, revealed that the major view of the DWAS Exec. is that they shouldn't risk upsetting the BBC and its members, adding that he personally still doesn't believe the fact concerning the 14 episodes, and claiming the telex sent by BBC Enterprises to Ron Katz of the DWFCA was a deliberate hoax by someone within the BBC who had access to one of their many telex machines. All this, despite having heard the conclusive evidence at recent conventions from both Graham Williams and Philip Martin, both of whom had their original scripts for Season 23 shelved because the season was being curtailed.

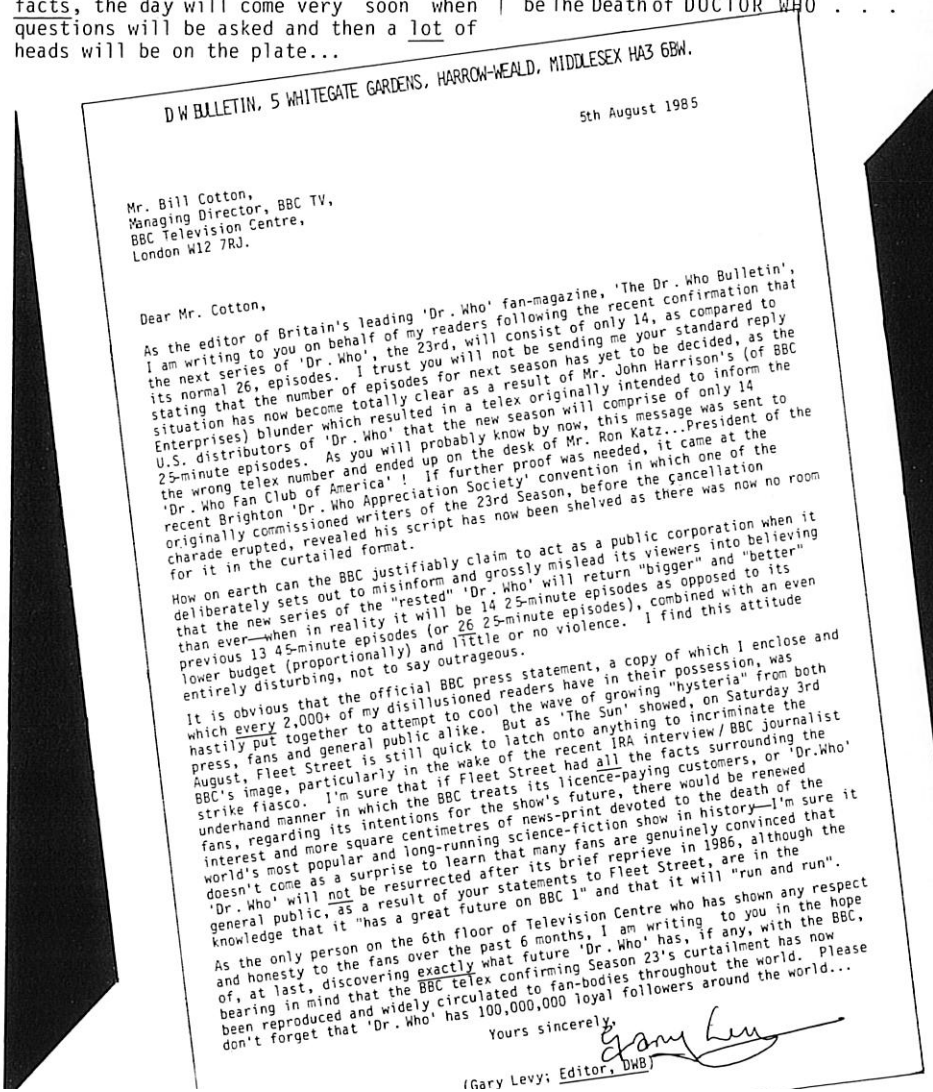
The above speaks for itself—the present Exec. aren't in a fit state to run DWAS. If they continually insist ignoring these facts, the day will come very soon when questions will be asked and then a lot of heads will be on the plate...

THE LIES OF MICHAEL GRADE

Michael Grade recently labelled DOCTOR WHO "A failing show". Yet the ratings strongly contradict this brash statement, at least in comparison with similarly timed shows. Season 22 never dropped to its predecessor's abysmal 5 million average, yet 'The Tripods' is back this Autumn on Saturday evenings, with a bigger budget than ever, largely financed from profits reaped through overseas sales of DOCTOR WHO and licensed merchandise. And the programme which replaced Season 22, the US 'Wonder Woman', at one stage sunk to 3 million, less than half the lowest rated episode from Season 22, with a laughable 4½ million average (DOCTOR WHO's was a respectable, and a damn sight more impressive 7½ million !). And don't forget Michael Grade's new child, 'Eastenders', which can only boast an impressive weekly 11 million viewers because of the weekend omnibus edition which adds 5 million on to the week day editions of 6 million (figures courtesy of MORI). Yet Peter Davison's seasons on average attracted far more viewers.

WHAT CAN WE DO ?

Very little it seems. We must urge readers to put their heads together and help to come up with a viable solution. Myself, JJB and Ian Levine are compiling a diary of events surrounding the cancellation crisis following various approaches from Fleet St. who have all expressed an interest in 'exposing' the web of deceipt and lies that have come out of the BBC in their various worthless Press statements and interviews. Fleet St. does seem to be our last chance and if DWB can successfully achieve what DWAS should be doing, then we will fight to the death—and we certainly don't intend that to be The Death of DOCTOR WHO . . .



D W BULLETIN, 5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW.

5th August 1985

Mr. Bill Cotton,
Managing Director, BBC TV,
BBC Television Centre,
London W12 7RJ.

Dear Mr. Cotton,

As the editor of Britain's leading 'Dr. Who' fan-magazine, 'The Dr. Who Bulletin', I am writing to you on behalf of my readers following the recent confirmation that the next series of 'Dr. Who', the 23rd, will consist of only 14, as compared to its normal 26, episodes. I trust you will not be sending me your standard reply stating that the number of episodes for next season has yet to be decided, as the situation has now become totally clear as a result of Mr. John Harrison's (of BBC Enterprises) blunder which resulted in a telex originally intended to inform the U.S. distributors of 'Dr. Who' that the new season will comprise of only 14 25-minute episodes. As you will probably know by now, this message was sent to the wrong telex number and ended up on the desk of Mr. Ron Katz...President of the 'Dr. Who Fan Club of America' ! If further proof was needed, it came at the recent Brighton 'Dr. Who Appreciation Society' convention in which one of the originally commissioned writers of the 23rd Season, before the cancellation charade erupted, revealed his script has now been shelved as there was now no room for it in the curtailed format.

How on earth can the BBC justifiably claim to act as a public corporation when it deliberately sets out to misinform and grossly mislead its viewers into believing that the new series of the "rested" 'Dr. Who' will return "bigger" and "better" than ever—when in reality it will be 14 25-minute episodes as opposed to its previous 13 45-minute episodes (or 26 25-minute episodes), combined with an even lower budget (proportionally) and little or no violence. I find this attitude entirely disturbing, not to say outrageous.

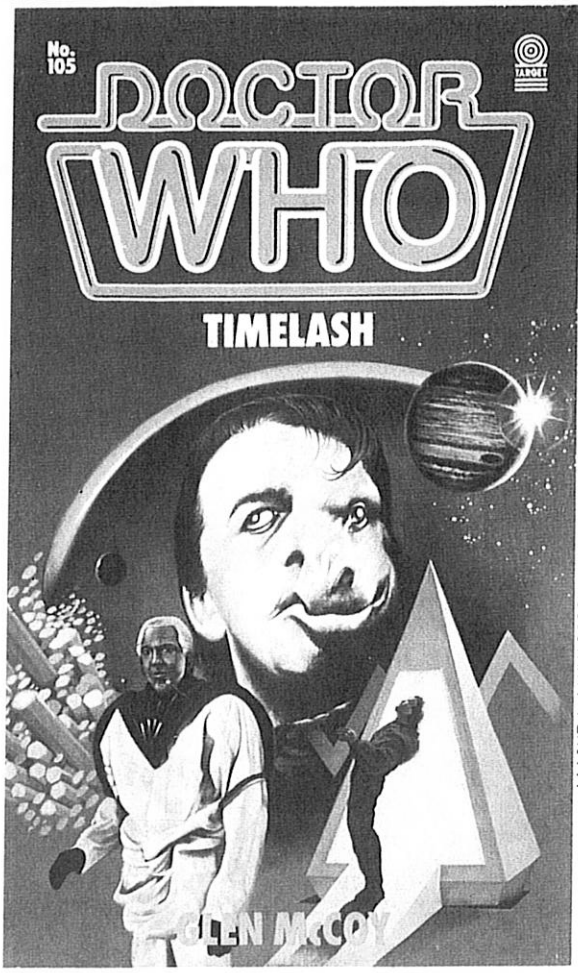
It is obvious that the official BBC press statement, a copy of which I enclose and which every 2,000+ of my disillusioned readers have in their possession, was hastily put together to attempt to cool the wave of growing "hysteria" from both press, fans and general public alike. But as 'The Sun' showed, on Saturday 3rd August, Fleet Street is still quick to latch onto anything to incriminate the BBC's image, particularly in the wake of the recent IRA interview/BBC journalist strike fiasco. I'm sure that if Fleet Street had all the facts surrounding the underhand manner in which the BBC treats its licence-paying customers, or 'Dr.Who' fans, regarding its intentions for the show's future, there would be renewed interest and more square centimetres of news-print devoted to the death of the world's most popular and long-running science-fiction show in history—I'm sure it doesn't come as a surprise to learn that many fans are genuinely convinced that 'Dr. Who' will not be resurrected after its brief reprieve in 1986, although the general public, as a result of your statements to Fleet Street, are in the knowledge that it "has a great future on BBC 1" and that it will "run and run".

As the only person on the 6th floor of Television Centre who has shown any respect and honesty to the fans over the past 6 months, I am writing to you in the hope of, at last, discovering exactly what future 'Dr. Who' has, if any, with the BBC, bearing in mind that the BBC telex confirming Season 23's curtailment has now been reproduced and widely circulated to fan-bodies throughout the world. Please don't forget that 'Dr. Who' has 100,000,000 loyal followers around the world...

Yours sincerely,

Gary Levy

(Gary Levy; Editor, DWB)

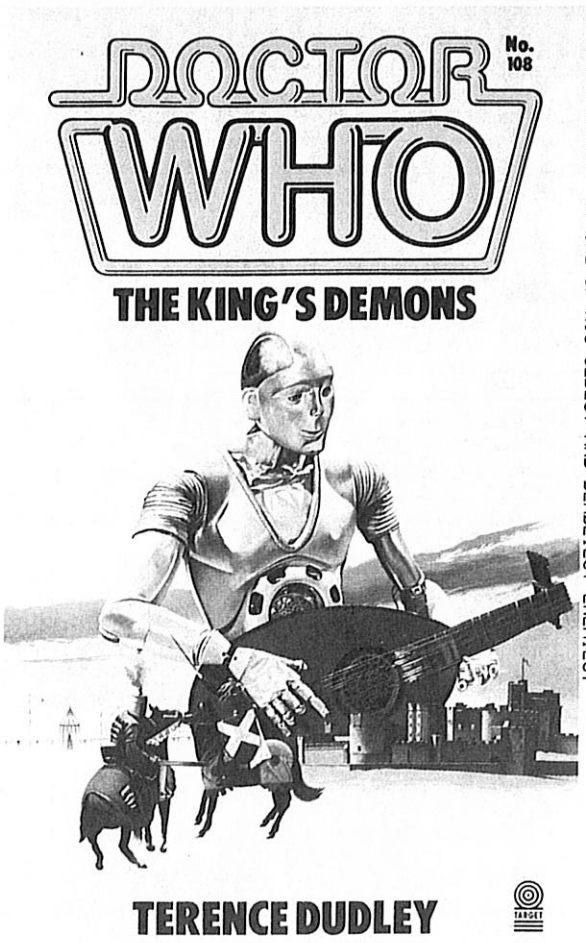


THE INHABITANTS OF THE PLANET KARFEL ARE SUFFERING UNDER THE TYRANNICAL RULE OF THEIR LEADER, THE BORAD, WHO HAS BROUGHT HIS WORLD TO THE BRINK OF INTERPLANETARY WAR.

THOSE WHO DARE TO OPPOSE THE WILL OF THE BORAD ARE MERCILESSLY SACRIFICED TO THE TIMELASH, A FATE CONSIDERED BY MANY TO BE WORSE THAN DEATH.

WHEN THE DOCTOR ARRIVES ON KARFEL HE SOON DISCOVERS THE BORAD'S HORRIFYING PLAN, A PLAN WHICH WILL DIRECTLY AFFECT HIS YOUNG AMERICAN ASSISTANT, PERI...

HARDBACK: 12TH DECEMBER (£6 50), PAPERBACK: MAY '86.

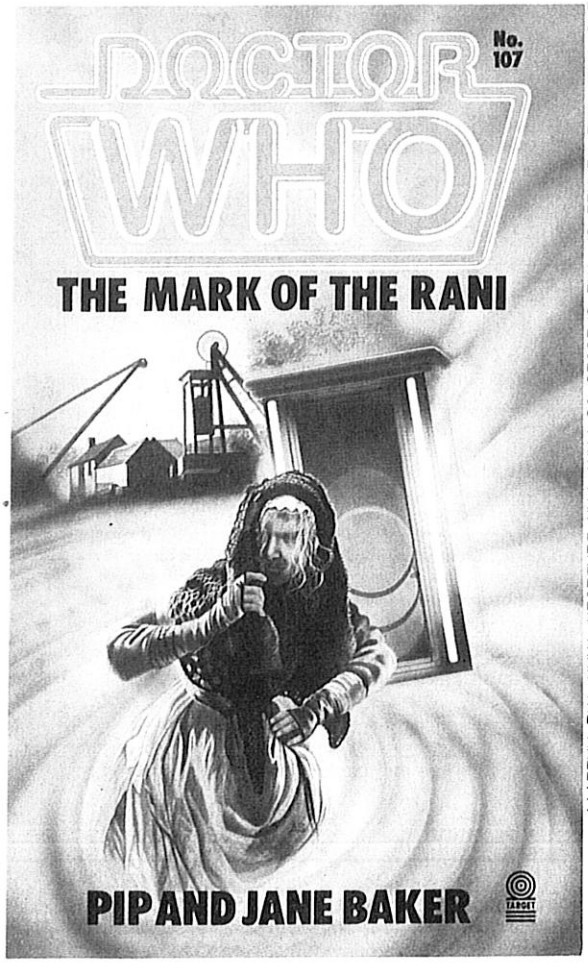


IT IS 4 MARCH, 1215, AND THE TARDIS MATERIALISES IN ENGLAND DURING A JOUSTING MATCH HELD IN THE PRESENCE OF KING JOHN.

BUT IT SOON BECOMES APPARENT TO THE DOCTOR THAT SOMETHING IS VERY SERIOUSLY WRONG. WHY DOES JOHN EXPRESS NO FEAR OR SURPRISE AT THE TIME-TRAVELLERS' SUDDEN APPEARANCE, AND INDEED WELCOME THEM AS THE KING'S DEMONS ? AND WHAT IS THE TRUE IDENTITY OF SIR GILES, THE KING'S CHAMPION ?

VERY SOON THE DOCTOR FINDS HIMSELF INVOLVED IN A FIENDISH PLAN TO ALTER THE COURSE OF WORLD HISTORY BY ONE OF HIS OLDEST AND DEADLIEST ENEMIES.

HARDBACK: 20TH FEBRUARY '86 (£6 50), PAPERBACK: JULY '86.

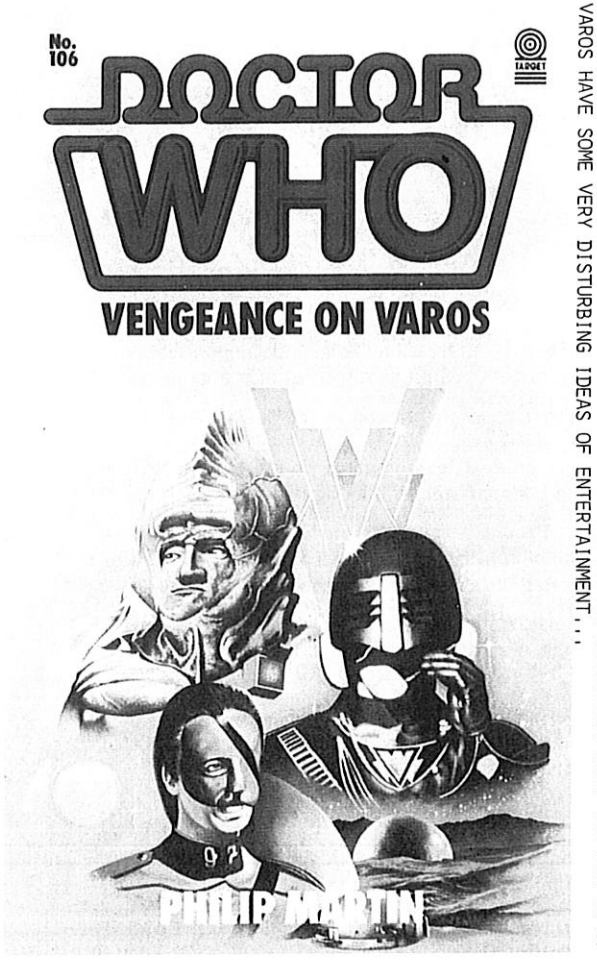


EN ROUTE TO KEW GARDENS, THE DOCTOR AND PERI ARE MORE THAN A LITTLE SURPRISED WHEN THEY LAND IN THE MIDDLE OF A SLAG HEAP IN ENGLAND AT THE TIME OF THE LUDDITE UPRISINGS.

UNKNOWN TO THE DOCTOR, HIS TARDIS HAS BEEN DRAGGED OFF COURSE BY THE MASTER WHO PLANS TO DESTROY HIS ARCH ENEMY ONCE AND FOR ALL, AND PERVERT THE COURSE OF HISTORY.

BUT ALSO PRESENT IS THE RANI, ANOTHER EXILE FROM GALLIFREY, WHO IS CONDUCTING HER OWN EVIL EXPERIMENTS ON THE HUMANS OF THE NINETEENTH CENTURY. SOON THE DOCTOR DISCOVERS THAT THE FEMALE OF THE SPECIES IS FAR, FAR DEADLIER THAN THE MALE...

HARDBACK: 16TH JANUARY '86 (£6 50), PAPERBACK: JUNE '86.



THE TARDIS HAS STALLED IN MID-FLIGHT, AND IT IS ONLY ON THE PLANET VAROS THAT THE DOCTOR CAN FIND THE PRECIOUS ZEITON-7 ORE HE NEEDS TO CONTINUE HIS TRAVELS THROUGH TIME AND SPACE.

ARRIVING ON THE PLANET, HE SAVES THE REBEL JONDAR FROM EXECUTION, AND INCURS THE WRATH OF SIL, THE SADISTIC REPRESENTATIVE OF THE GALATRON MINING CORPORATION ON VAROS.

THE HUNT IS ON FOR THE DOCTOR AND HIS REBEL FRIENDS. AND AS THEY ARE PURSUED THROUGH THE CORRIDORS OF THE DEADLY PUNISHMENT DOME, THE DOCTOR DISCOVERS THAT THE PEOPLE OF VAROS HAVE SOME VERY DISTURBING IDEAS OF ENTERTAINMENT...

HARDBACK: 17TH APRIL '86 (£6 50), PAPERBACK: SEPTEMBER '86.

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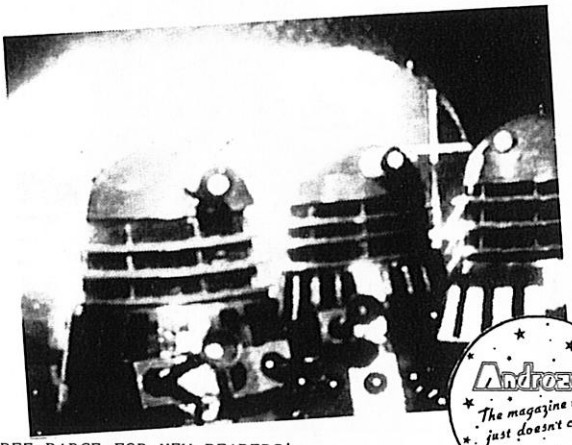

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JASON CONNERY: From the set of 'Robin Of Sherwood' the new Robin talks about his involvement with two of Britain's top fantasy shows.

JON GIBBS: Expressing himself in words rather than music, for a change, we interview the man behind VAROS's incidental score.

RON JONES: The experienced 'Doctor Who' director, responsible for the overall realisation of VAROS, recounts the trials and joys of working on the story.

PHILIP MARTIN: The writer who penned VENGEANCE ON VAROS talks about the tale's initiation and development as well as his other television and radio work, including 'Gangsters'.

DORKA NIERADZIK: One of VAROS's two make-up designers tells of her contribution to the story and also to season 22's REVELATION OF THE DALEKS.

PLUS,

SARAH LEE: Representing the Production Office, John Nathan-Turner's secretary reveals her duties.

NICOLA BRYANT: The portrayer of Peri on life with 'Doctor Who'.

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Fiction & artwork still needed in 'The Black Pyramid'. Free issues for contributors. Paul Smith, 32 St James Close, Hanslope, Milton Keynes MK19 7LF.

Articles on MAWDRYN UNDEAD and ENLIGHTENMENT. Also Strickson, Fielding or Davison interviews: N. G. Murphy, 25 Rathfarnham Pk, Dublin 14, Ireland.

ANNOUNCEMENTS

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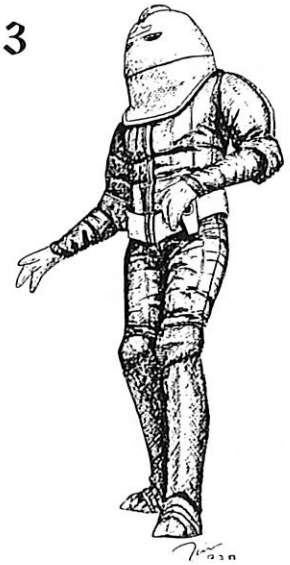

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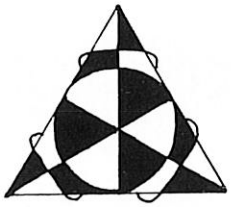

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NUMBER 27 OCTOBER 1985

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